

**Pacific Coast Numismatic Society  
Collected Papers  
2002**



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Pacific Coast Numismatic Society, PO Box 194271, San Francisco, CA 94119-4271

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It with great pleasure that the Pacific Coast Numismatic Society resumes its long tradition of numismatic literary excellence with this collection of articles. The mission of the Society is to promote, develop, and foster numismatics in all its branches along educational, historical, and scientific lines. The members of the Society, and especially the authors who contributed to this publication, are highly devoted to this mission. The Society holds monthly meetings featuring a numismatic speaker each month except June and December. Additionally, the Society acts as the founder and host of the Northern California edition of the educational symposium of the California State Numismatic Association. Held each fall in San Francisco, this event is one of the highlights of the Western numismatic scene.

The first article is a review of the medals and tokens issued by the Society itself since its founding in 1915. This revisit of the subject was inspired by the medal issued to celebrate the Society's 1000<sup>th</sup> regular meeting. This is followed by five full length articles. Larry Reppeteau provides an insightful view of the medalets of an influential British magazine of the late 18<sup>th</sup> century. Herb Miles describes some of the many authentic and fantasy numismatic objects of a vile segment of our country. Michael Wehner examines modern tokens aimed expressly at the youth of today. Jerry Schimmel tells an interesting story about a certain entertainment of old San Francisco. Bill Weber surveys small but precious mementos of the 1939 Golden Gate International Exposition. Finally, a selection of short articles written by numerous authors for the monthly PCNS bulletin are republished in one place.

The research contained in these articles is first rate. The writers' storytelling is fascinating. I am sure that you will learn much from this publication. Above all, I hope that enjoy reading them as much as the authors did in creating them.

A handwritten signature in black ink, reading "Michael Wehner". The signature is fluid and cursive, with the first name "Michael" written in a larger, more prominent script than the last name "Wehner".

Michael Wehner  
President and Editor  
Pacific Coast Numismatic Society  
August 2002



## Tokens and Medals of the Pacific Coast Numismatic Society

David W. Lange and Michael F. Wehner

The Pacific Coast Numismatic Society (PCNS) was founded in 1915 in San Francisco by Farran Zerbe. One of the many legacies of this famous numismatist, the beginnings of the PCNS are closely associated with the 1915 Panama-Pacific International Exhibition (PPIE). Through the efforts of Mr. Zerbe, San Francisco had been selected as the site for the American Numismatic Association annual convention. This selection was motivated in no small part by Mr. Zerbe's desire to promote the US commemorative coin series of the PPIE. At the time it was customary for a local numismatic society or coin club to assume responsibility for the ANA convention. Alas, no such organization had ever existed west of the Mississippi River. It fell upon Mr. Zerbe to form one.

Since its beginnings, the PCNS has actively promoted numismatic study and research. In more recent times, the society has been known for its support of educational symposia and publication of scholarly articles. In the more distant past, the society had brought some of the first coin shows to California. And of course, throughout its history, regular meetings have been held to discuss and disseminate the many interesting facets of our hobby.

Recently, the PCNS celebrated its 1000<sup>th</sup> regular meeting. To commemorate this millennial event, a

medal featuring Farran Zerbe was struck. It is appropriate then, at this milestone, to review and catalog the various tokens and medals issued over the years by this society, the oldest of its kind in the western United States.

### Catalog



PCNS 1,2

#### PCNS 1.

Obverse: TOKEN / OF / ESTEEM/ 1930  
H.L.H. E.R.W.

Reverse: FARRAN ZERBE / FOUNDER  
P.C.N.S. / SAN FRANCISCO / 1915

Round, 30.5mm, plain edge, bronze, brilliant,  
unknown make, unknown mintage.

PCNS 2 Same as 1, except aluminum.

The first token identified with PCNS is dated 1930 and exists in both bronze and aluminum strikings. By this time, Zerbe was only an occasional visitor to society meetings, having permanently relocated in the East. His appearances were much anticipated and one such occasion provided the instance for this token. The meeting of December 10, 1930 was concluded with a dinner party at the Splendid Grill of the Hotel Whitcomb in San Francisco. Although Zerbe was present the previous July for a Founder's Dinner in his honor, it is not clear from the meeting minutes whether he was present this evening. In any event, these tokens were distributed to all in attendance. The initials H.L.H. and E.R.W. appear on the tokens. Harvey L. Hansen and Ernest R. Wernstrom were among the most active members of the society during the 1930s, and it is likely that they commissioned this issue. The place of manufacture is unknown as is the number coined, but these pieces are clearly quite rare. A possibly unique red fibre version of this token with an unusual black dyed finish has recently been discovered. Although it is possible that it is a die trial piece, its history remains a puzzle. (Don Barsi, 2002)



### PCNS 3.

Obverse: 200<sup>th</sup> / MEETING APRIL 27 / 1932  
 Reverse: PACIFIC / COAST / NUMISMATIC SOCIETY  
 Round, 30mm, plain edge, nickel-plated bronze, proof-like finish, unknown maker, unknown mintage.

The 200th meeting of PCNS was the occasion for another issue of tokens. Although a banquet was held April 27, 1932, at the Hotel Whitcomb in honor of the occasion, no reference to an issue of tokens is found in the minutes. Previous meetings

included reports on the Convention and Medal Fund, but this was likely in anticipation of the American Numismatic Association's 1932 convention in Los Angeles.

Unlike the 1930 token, this issue bears no initials and does not reveal any particulars of its manufacture. It is stylistically similar to the 1930 issue, suggesting that it was coined locally by the same company. The 1932 token, when not tarnished, is clearly revealed to be nickel, although its light weight suggests a bronze host with nickel plating. Spots of verdigris on the society's specimen lend further credence to this notion. The 200th meeting token remains the most



enigmatic of all PCNS-related pieces.

### PCNS 4.

Obverse: PACIFIC COAST NUMISMATIC SOCIETY / 250<sup>th</sup> / MEETING JULY 22, / 1936  
 Reverse: HONOR / GUEST / FARRAN ZERBE FOUNDER  
 Round, 34.5mm, plain edge, bronze, brilliant, unknown make, unknown mintage. Listed by Kappen as San Francisco 4050.

The next tokens of the PCNS were dated July 22, 1936 and commemorated the society's 250th meeting. Again, this issue honors Farran Zerbe who was indeed present for the occasion along with Mrs. Zerbe. The society's meeting room at the Hotel Whitcomb was decorated with memorabilia from its twenty-one-year history. As reported by Secretary Hansen, the members, wives and guests present were "too numerous to list". President Arthur Wyman presented Zerbe with a specimen of the bronze token prepared for the occasion. Presumably, the remainder was distributed to others present. The manufacturer is

unknown. This issue may have been coined in greater quantity than previous tokens, but the actual number is unknown. The society's membership had grown since 1932, and this occasion was more thoroughly planned. This token is also listed in Kappen's *Supplement to California Tokens* as number 4050 under San Francisco.



#### PCNS 5.

Obverse: P.C.N.S. / SAN FRANCISCO / SILVER JUBILEE / 1915 JUNE 25 1940 / FARRAN ZERBE / FOUNDER

Reverse: Seal of the PCNS (1940 die but similar to later issues)

Octagonal, 41.5mm, plain edge, .925(?) silver, brilliant, struck by Patrick, Moise-Klinckner of San Francisco California, 60 coined, \$3.30 issue

The first medal officially sponsored by PCNS was an octagonal silver piece issued in 1940 in celebration of the society's 25<sup>th</sup> anniversary. Although not unique to the PCNS, the octagonal shape has a special association with the society. Two flamboyant early San Francisco gold coins had been struck in this shape. Although the octagonal fifty-dollar slug issued by the US Assay Office in 1851 is the original source of inspiration, it is the octagonal fifty-dollar PPIE commemorative gold piece that relates directly to the PCNS and its founding. This distinctive shape proved to be a recurring theme for the society.

Announcement of the proposed 25<sup>th</sup> anniversary medal was not made until April of 1940, at which time the members were urged to subscribe at a cost of \$3.30 postpaid. This issue of medals was coined by Patrick-Moise-Klinkner of San

Francisco. The dies were engraved by F.H. Johnson, also of San Francisco. It is not known whether Johnson was in the regular employ of the company or was commissioned specifically for this job. (*The Numismatist*, October 1940) Within a short time of their issue, these medals began to appear at auction. M. H. Bolender's sale of May 2, 1942 listed an example and reported a record price of \$5.25 in previous sales. Of more importance, however, is the statement that 60 pieces were coined, the only instance of a mintage figure appearing in print for this medal. Coming so soon after issue, we may assume that this figure is accurate. Bolender also described this medal as being "made of finest coin silver." While this suggests a fineness of .900 rather than .925 sterling, the meaning of the term "coin silver" may have more than one interpretation.

The 25th anniversary medal possesses some peculiar features that are worthy of mention. The edge of this octagonal issue displays evidence of shearing and filing. This suggests that the medals may have been struck on oversize planchets and trimmed to suit. Lending further credence to this theory is the fact that an attempt to reuse the reverse seal die in 1975 had to be delayed while it was turned down to a smaller diameter suitable for modern presses.





**PCNS 6,7**

**PCNS 6**

Obverse: Pacific Coast Numismatic Society / 543<sup>rd</sup> meeting / 45<sup>th</sup> Annual Banquet/ Sat. May 27, 1961 / TORINO'S / SAN FRANCISCO, CALIF.

Reverse: (Indian Head facing left) / REDEEM ONE PER PERSON

Round, 38 mm, wooden, black printing. Listed by Kappen as San Francisco 1971

**PCNS 7** Same as **6** except an error. TORIN'S instead of TORINO'S

Listed by Kappen as San Francisco 1972



**PCNS 8**

Obverse: Pacific Coast Numismatic Society / Meetings / Last Wednesday / Each Month/ Palace Hotel / S.F. / Since 1915

Reverse: (Indian Head facing left)

Round, 38 mm, wooden, black printing. Listed by Kappen as San Francisco 1973

(picture not available)

**PCNS 9**

Obverse: Pacific Coast Numismatic Society / Monthly Meetings / Display, Lectures / Library / Palace Hotel / S.F. / Since 1915

Reverse: (Bison facing left)

Round, 38 mm, wooden, black printing. Listed by Kappen as San Francisco 1974

On several occasions, the PCNS has issued wooden nickels to promote itself or an event. Each year, an annual banquet is held at a local restaurant in lieu of the regular meeting. In 1961, a wooden nickel commemorating this 543<sup>rd</sup> meeting was distributed. There are two varieties, one of which has the correct spelling of the name of the restaurant, Torino's, the other is in error. These woodnicks are listed in Kappen's *California Tokens* as numbers 1971 and 1972 under the San Francisco heading.

Over the years, the location of the regular monthly meetings has changed. For many years, a room was reserved in the famous Palace Hotel at New Montgomery and Market Streets in San Francisco. Completed in 1875 at the staggering cost of five million dollars of Comstock Lode money (O'Brien, 1948), it was the grandest hotel in the western United States until the great 1906 earthquake. Rebuilt in a somewhat less pretentious style in 1909, the society met here from 1950 to 1977. During this period, two similar wooden nickels were issued by the PCNS to promote the monthly meetings. One of them also mentions the regular numismatic displays that were exhibited in the hotel lobbies. Both of these are also listed in Kappen's *California Tokens* as numbers 1973 and 1974 under the San Francisco heading.



### PCNS 10,11,12

#### PCNS 10

Obverse: CSNA 50<sup>th</sup> SEMI-ANNUAL CONVENTION / HOME OF THE “S” MINTMARK / HOST CLUB PACIFIC COAST NUMISMATIC SOCIETY APRIL 21-23, 1972 SAN FRANCISCO / 1947 \* 25<sup>TH</sup> ANNIVERSARY \* 1972

Reverse: Seal of the California State Numismatic Association

Round, 39mm, plain edge, .999 silver, 150 minted.

**PCNS 11** Same as **10** except nickel silver, 518 minted.

**PCNS 12** Same as **10** except oxidized brass, 2150 minted.

Throughout its history, beginning with the 1915 ANA convention, the PCNS has hosted numerous coin shows and conventions. Although not issued by the society, per se, medallic souvenirs were produced for some of these conventions. The first of these medals commemorates the California State Numismatic Association’s 50<sup>th</sup> Semi-Annual convention as well as the 25<sup>th</sup> anniversary of its organization in 1972. This piece features a representation of the United States Assay Office in San Francisco. In 1988, this Assay Office was restored to branch mint status by the Federal government. The oxidized finish of **PCNS 12** is antique silver in effect. As with many early CSNA medals, numerous off-metal strikes were made in limited numbers. Specimens in copper, oxidized copper and gilt bronze have been observed.



### PCNS 13

Obverse: HONORING / P.C.N.S. PRESIDENT / RUTH LUDWIGSEN / AND C.S.N.A. PRESIDENT / S. EVERETT PHILLIPS / BETHROTHED

Reverse: PACIFIC COAST NUMISMATIC SOCIETY / 682<sup>ND</sup> MEETING / DECEMBER 27, / 1972

Round, 39mm, plain edge, brass, brilliant, struck by Patrick & Co. of San Francisco, 250 minted, \$1 at issue

At the meeting of December 27, 1972 President Ruth Ludwigsen invited the members to attend her wedding the following Saturday to S. Everett Phillips. As Phillips was then president of the California State Numismatic Association, this occasion was of interest to all those who followed organized numismatics in California. PCNS Past-President Don Thrall prepared 250 brass tokens commemorating this, the 682nd meeting of the society and the betrothal of two prominent figures in regional numismatics. He presented one of these tokens to Ludwigsen. The remainder was made available to the members at \$1 apiece. These were later purchased by the society from Thrall at cost. One hundred twenty five pieces had already been sold up to that time (1973) according to Treasurer Jay Patterson. It was anticipated that the remainder would be distributed as door prizes at the spring 1973 convention of CSNA. Whether or not this was actually done does not appear in the minutes. However, the society still had some on hand as late as 1988. At that time, they were being used as raffle prizes or were being sold to new members at \$3 apiece.





**PCNS 14,15,16**

**PCNS 14**

Obverse: (View of palace rotunda and partial view of gallery), 60<sup>TH</sup> ANNIVERSARY / 1915 P.C.N.S. 1975 PALACE OF FINE ARTS / SAN FRANCISCO, (sculptor's monogram B at 6 o'clock)

Reverse: Seal of PCNS (1975 die)

Octagonal, 40mm across flats, plain edge, .999 silver, prooflike, struck by Medallions Unlimited of Santa Ana, California, 100 minted, designed by Borus Buzon, \$15 issue

**PCNS 15** Same as **14**, except as bronze, brilliant, 500 minted (150-200 reused in 1980, see **16**), \$3 issue.

**PCNS 16** Same as **15**, except counterstamped on reverse: 65TH / YEAR / 1980, 150-200 counterstamped, \$1 issue.

The society's golden anniversary in 1965 presented an ideal opportunity to strike a medal. Indeed, a pair of drawings may be found in the PCNS archives for just such an item. These would ultimately be used for the society's 60th anniversary medal in 1975, but the subject does not appear at all in the minutes for 1960-65. Alas, we have only some photographs and a souvenir program by which to remember this important occasion. That this was an oversight seems to have been acknowledged ten years later with the issuance of a splendid medal for the society's 60th anniversary. Providing particular inducement for striking a medal was the fact that PCNS had access to an octagonal collar. The collar had been created two years earlier on behalf of the California State Numismatic Association for use

in coining its medal honoring the rededication of the Old San Francisco Mint as a museum. This medal was produced by Medallions Unlimited of Santa Ana, California, a partnership of Richard and Barbara Hyde. Upon receiving an order for medals from PCNS, the Hydes commissioned sculptor Borus Buzon to create a model featuring the design prepared by the society in 1965. This depicted San Francisco's Palace of Fine Arts, the most endearing of the few surviving structures from the 1915 Panama-Pacific International Exposition.

Attempts to mate this sculpted die with the original seal die of 1940 were beset by problems. As mentioned above, the old die had to be turned down in a lathe before it could be set in the Hydes' press. All was for naught, as the aged die cracked during the initial trial strikes. Medallion Unlimited then had to replace it with a newly created duplicate. While readily distinguishable from the original die, the replacement proved satisfactory in all respects, and the order was filled.

One hundred silver strikes and 500 bronze were ordered along with a quantity of silver and bronze uniface medals for presentation purposes. These featured the seal design alone. Priced at \$15 for silver and \$3 for bronze, the former was sold out within two years.

Since sales of the bronze medals dropped off rapidly after the first few months, a plan was conceived for utilizing some of the remainder. A motion was passed at the January 1980 meeting to create a medallion commemorative for the society's 65th anniversary, yet no specific proposals were offered at that time. Additional mention of this program does not appear in the minutes until May of 1980, at which time Don Thrall displayed a bronze 1975 medal counterstamped on the seal side with "65TH YEAR 1980". It was agreed that this would suffice as a commemorative, and some 150 to 200 medals were so counterstamped. The exact number made is not recorded. These were offered at the closeout price of \$1 apiece and sold very quickly.



### PCNS 17

Obverse: HONORING / MAXINE BRYCE / SECRETARY & EDITOR / FOR YEARS OF / SERVICE TO THE / SOCIETY AND / NUMISMATICS

Reverse: PACIFIC COAST NUMISMATIC SOCIETY / 784<sup>TH</sup> MEETING JUNE 24, 1978

Round, 39mm, plain edge, brass, brilliant, struck by Patrick & Co. of San Francisco, California, estimated 100 minted.

The contributions of Maxine Bryce to the PCNS and numismatics in general were recognized by a commemorative token in 1978. This token is similar to the 1972 issue in both size and fabric. It was likewise commissioned by Don Thrall and struck by Patrick & Co. The number coined is believed to be approximately 100, and many of these were distributed to the 41 persons in attendance at the banquet. Most of the remainder was given to Bryce that same evening by Thrall. When Bryce's estate was settled a few years later, most of those tokens were again made available to PCNS members and distributed in a fashion similar to that of the 1972 tokens. Although of relatively recent manufacture, the Bryce token has become somewhat scarce.

The Bryce token is dated June 24, 1978. In addition, it carries the notation "784TH MEETING". As this was actually the society's 748th meeting, the entire issue is in error. Additionally, a silver individual presentation piece bearing the same inscriptions was presented to Bryce at the banquet. This was a silver uniface medal from the 1975 striking, and the inscriptions are engraved upon it directly.



### PCNS 18

Obverse: CSNA 68<sup>th</sup> CONVENTION / PCNS – HOST CLUB – 1981 (seal of PCNS)

Reverse: CSNA 68<sup>th</sup> COIN SHOW / Jack Tar Hotel / San Francisco May 1-3, 1981 (seal of the California State Numismatic Association)  
Round, 38 mm, wooden, black printing. Both laquered and unfinished pieces are known.

In 1981, the PCNS again acted as host for the California State Numismatic Association's semi-annual convention in San Francisco, alternating with the San Francisco Coin Club and the Liberty Numismatic Society. As was often the case, the event was held at the Jack Tar Hotel, now operating as the Cathedral Hill Hotel, on Van Ness Avenue. A medal was issued for this convention but does not reference the Society. However, this wooden nickel serves as a memento of the occasion.



**PCNS 19,20**

**PCNS 19**

Obverse: P.C.N.S. / 800-TH MEETING / NOVEMBER 14, 1982 / SAN FRANCISCO CALIFORNIA

Reverse: Seal of PCNS, (1975 die)

Octagonal, 40mm across flats, plain edge, .999 silver, proof like, struck by Medallions

Unlimited of Santa Ana, California, 100 coined, \$6.50 issue.

**PCNS 20** Same as **19** except bronze, brilliant, 250 minted, \$3.50 issue.

The 800<sup>th</sup> meeting of the PCNS was celebrated with an issue of silver and bronze medals. The seal die of 1975 was mated to a die that simply featured the particulars of the November 14, 1982 meeting. 100 silver medals and 250 bronze were again struck by Medallions Unlimited. These were offered by the society at \$6.50 and \$3.50 respectively. The silver strikes sold out within two years, but the bronze pieces, although badly tarnished, were available as late as 1987. Uniface medals with the PCNS seal on one side for presentation were again ordered. The uniface bronze version can be distinguished from the 1980 striking by its somewhat more copper-like appearance.



**PCNS 21,22,23**

**PCNS 21**

Obverse: CSNA 80<sup>TH</sup> SEMI-ANNUAL CONVENTION / SAN FRANCISCO / May 1-3, 1987 / HOST CLUB PACIFIC COAST NUMISMATIC SOCIETY/ GOLDEN GATE BRIDGE 50<sup>TH</sup> ANNIVERSARY (picture of bridge) / S.S. EUREKA / THE END OF AN ERA (picture of ferry boat)

Reverse: Seal of the California State Numismatic Association

Round, 39mm, plain edge, brilliant, .999 silver, 250 minted, designed by David F. Cieniewicz.

**PCNS 22** Same as **21** except brass, 1000 minted.

**PCNS 23** Same as **21** except oxidized brass, 250 minted.

The PCNS hosted the CSNA Semi-Annual convention for a second time in 1987. Again, as was the practice, souvenir medals were sold at the show. The subject matter included the golden anniversary of the Golden Gate Bridge. Because of this representation, these medals, designed by David F. Cieniewicz are included in David Bennick's catalog of railroad and bridge medals, as CA 760 ATI, ATJ and ATK. The oxidized finish of **PCNS 23** is golden-brown in effect.



**PCNS 24,25**

**PCNS 24**

Obverse: (Helmeted head of Minerva facing left. Clad in mail and bearing a shield inscribed MCMXV) / SEVENTY-FIFTH ANNIVERSARY / 1915-1990  
 Reverse: Seal of the PCNS (1990 die)  
 Round, 39mm, reeded edge, .999 silver, prooflike, struck by Masterpiece Medallions of Claremont, California, 100 minted, \$20 issue.

**PCNS 25** Same as **24**, except bronze, antiqued, 207 minted, \$3 issue.

The approach of the society's 75th anniversary was recognized early on as the occasion for a medal. By the end of 1988 the board of governors had selected for the commemorative side the obverse of the Panama Pacific International Exposition \$50 gold coin. Again, the society's founding during the 1915 fair provided a logical tie-in, and the legends appearing on the 1915 coin were revised to reflect the anniversary theme. Despite this promising start, the 1990 medal program was beset by an inability to locate a manufacturer of octagonal medals. Hence, despite the break with tradition, a round medal was reluctantly approved by the board of governors.

The two medallists invited to submit samples of their work were both southern Californians, Alex Shagin of Los Angeles and G. Lee Kuntz, proprietor of Masterpiece Medallions of Claremont. The sculpted specimen submitted by Shagin was not thought to be sufficiently distinctive from the non-sculpted work of Kuntz. Hence, the latter was granted the commission due to the lower cost.

One hundred silver medals and 207 bronze were coined for the 75th anniversary. In addition to being round rather than octagonal, this issue is distinctive from the society's earlier medals in several respects. While the octagonal medals all have plain edges, the 1990 medals feature reeded edges. The bronze strikes contrast with earlier issues in that they have been antiqued rather than displaying the more conventional brilliant surfaces. A quantity of uniface medals featuring the PCNS seal alone was also coined. As with the uniface strikes made in 1975, these were struck in both silver and bronze and retained for presentations and awards.



**PCNS 26,27,28,29**

**PCNS 26**

Obverse: P.C.N.S. 912<sup>TH</sup> MEETING / GORDON R. DONNELL / BERKELEY, CA / MARCH 25<sup>TH</sup> 1992 / WOODEN MONEY COLLECTOR  
 Reverse: (Bison facing left) / WOODEN NICKEL / UNITED STATES OF AMERICA  
 Round, 38 mm, wooden, 125 made, black printing.

**PCNS 27**

Obverse: Same as **26** except P.C.M.S. (error)  
 Reverse: Same as **26**.  
 125 made

**PCNS 28**

Obverse: Same as **26**.  
 Reverse: (Indian head facing left) / WOODEN NICKEL / UNITED STATES OF AMERICA  
 125 made

**PCNS 29**

Obverse: Same as **26** except P.C.M.S. (error)



Reverse: Same as 28.  
125 made

For the 912<sup>th</sup> meeting, member Gordon Donnell, an avid wooden money collector, spoke about his specialty. For this occasion he intended to have two varieties of wooden nickels made. However, an error occurred in printing causing "PCNS" to be replaced by "PCMS". Fortunately, on the day of the meeting, the woodnicks with the correct spelling arrived allowing him to distribute both the correct and error versions.

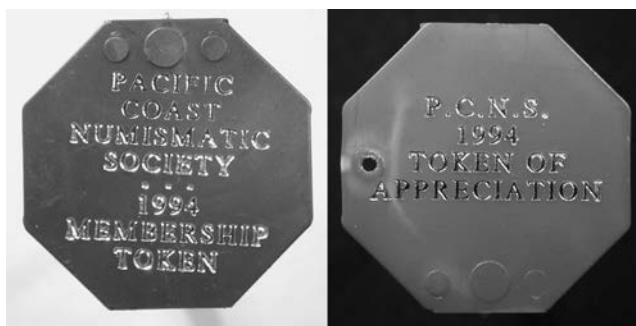


### PCNS 30

Obverse: P.C.N.S. MONTHLY MEETING IN SAN FRANCISCO SINCE 1915 / GUESTS WELCOME

Reverse: Seal of the PCNS

Octagonal, 37mm across flats, green plastic, 300 made, manufactured by Plasco, LaCrosse, Wisconsin.



### PCNS 31,32

### PCNS 31

Obverse: PACIFIC COAST NUMISMATIC SOCIETY / 1994 / MEMBERSHIP TOKEN

Reverse: Seal of the PCNS

Octagonal, 37mm across flats, black plastic, 100 made, manufactured by Plasco, LaCrosse, Wisconsin

### PCNS 32

Obverse: P.C.N.S. / 1994 / TOKEN OF APPRECIATION

Reverse: Seal of the PCNS

Octagonal, 37mm across flats, red plastic, 100 made, manufactured by Plasco, LaCrosse, Wisconsin.

In 1994, a series of octagonal plastic tokens were issued by the PCNS. A black membership token was sent to all dues-paying members. A green token, advertising the monthly meetings, was distributed at several 1994 meetings. Finally, a special red token was given out only to speakers and other persons who contributed to the society. At the end of the year, these tokens were cancelled by punching a hole in them.



### PCNS 33

Obverse: P.C.N.S. / 1915-1995 / (seal of the PCNS)

Reverse: (Bison facing left) / WOODEN NICKEL / UNITED STATES OF AMERICA  
Round, 38 mm, wooden, black printing. Listed by Kappen as San Francisco 4051





**PCNS 34**

Obverse: Pacific Coast / 1915 – 1995 / Numismatic Society (elongated Lincoln wheat cent)

**PCNS 35** 1969-D Kennedy half dollar counterstamped on the obverse with “P.C.N.S. 1997 / MEMBER”

**PCNS 36** 1999-D Washington quarter commemorating New Jersey statehood counterstamped on the New Jersey side with “Member PCNS”

The plastic membership token of 1994 was followed by a series of membership pieces. In 1995, a wooden nickel and an elongated wheat cent were issued. Sufficient quantities of these were made such that they were handed out at the 1000<sup>th</sup> meeting four years later. In 1997, a 40% silver 1969-D Kennedy half dollar was counterstamped and distributed to members at one of the meetings. In 1999, following the enthusiasm generated by the U.S. quarter statehood commemorative program, a New Jersey quarter was counterstamped and distributed at the regular meetings.



**PCNS 37**

**PCNS 37**

Obverse: PACIFIC COAST NUMISMATIC SOCIETY / SAN FRANCISCO / 1915 (same for the entire series)

Reverse: 1000<sup>TH</sup> MEETING / JULY 24, 1999 (adjacent to octagonal sides, same for the entire series)

PCNS / MEETING / 999 / 1999 (center of reverse field)

Octagonal, 37mm across flats/ brown plastic, green ink, 100 made.



**PCNS 38-59**

**PCNS 38**

Obverse: Same as 37.

Reverse: (a lion and palm tree, encircled, symbol of Stephen M. Huston, classical numismatist)

Octagonal, 37mm across flats/ black plastic, green ink, 100 made.

**PCNS 39** Same as **38**, except:

Reverse: TOKEN OF/ ESTEEM / FROM / DONALD R. BARSİ

Octagonal, 37mm across flats, blue plastic, red ink, 100 made.

**PCNS 40** Same as **39** except:  
DONALD R. BARSI,  
green plastic, gold ink, 100 made.

**PCNS 41** Same as **39** except:  
MARK WM. CLARK,  
white plastic, gold ink, 100 made.

**PCNS 42** Same as **39** except:  
GORDON R. / DONNELL,  
purple plastic, gold ink, 100 made.

**PCNS 43** Same as **39** except:  
GORDON R. / DONNELL  
red plastic, silver ink, 100 made.

**PCNS 44** Same as **39** except:  
DAVID C. EVANS  
blue plastic, gold ink, 100 made.

**PCNS 45** Same as **39** except:  
ED FULWIDER  
brown plastic, silver ink, 100 made.

**PCNS 46** Same as **39** except:  
PAUL HOLTZMAN  
yellow plastic, blue ink, 100 made.

**PCNS 47** Same as **39** except:  
STEPHEN M. / HUSTON  
red plastic, green ink, 100 made.

**PCNS 48** Same as **39** except:  
RON JOHNSON  
grey plastic, gold ink, 100 made.

**PCNS 49** Same as **39** except:  
DAVID W. LANGE  
black plastic, silver ink, 100 made.

**PCNS 50** Same as **39** except:  
HERB MILES  
black plastic, gold ink, 100 made.

**PCNS 51** Same as **39** except:  
GEORGE G. / PROCTOR  
blue plastic, silver ink, 100 made.

**PCNS 52** Same as **39** except:

L&L REPPETEAU  
light green plastic, gold ink, 100 made.

**PCNS 53** Same as **39** except:  
JERRY F. / SCHIMMEL  
grey plastic, red ink, 100 made.

**PCNS 54** Same as **39** except:  
JERRY F. / SCHIMMEL  
orange plastic, black ink, 100 made.

**PCNS 55** Same as **39** except:  
FRANK / STRAZZARINO  
yellow plastic, gold ink, 100 made.

**PCNS 56** Same as **39** except:  
MICHAEL S. / TURRINI  
purple plastic, silver ink, 100 made.

**PCNS 57** Same as **39** except:  
RICK WEBSTER  
brown plastic, gold ink, 100 made.

**PCNS 58** Same as **39** except:  
MICHAEL F. / WEHNER  
red plastic, gold ink, 100 made.

**PCNS 59** Same as **39** except:  
JOHN A. YEE  
green plastic, silver ink, 100 made.

The 1000<sup>th</sup> meeting of the PCNS was an important milestone for the society. As part of the celebration, long time member Jerry Schimmel sponsored a series of plastic tokens involving many of the current members. All but two of these “Tokens of Esteem” carried the name of a member who participated in the project. The design of these twenty-three tokens is identical except for the name on the reverse and the color of both the ink and plastic. Originally, the number of different octagonal pieces was limited to ten and round tokens would have been ordered once that amount was exceeded. However, the octagonal shape proved to be overwhelmingly desired. Hence, the ink color was changed to allow each token to be of a different design. One hundred of each of these tokens was ordered, and each participant received one complete set.



**PCNS 60,61,62**

**PCNS 60**

Obverse: 1000<sup>th</sup> MEETING – JULY 24, 1999 / PACIFIC COAST NUMISMATIC SOCIETY / FARRAN ZERBE FOUNDER 1915 / (bust of Farran Zerbe) small signature DUREK  
 Reverse: Seal of PCNS, (1975 die)  
 Octagonal, 40mm across flats, plain edge, 24ct gold. Brilliant proof fields, frosted relief, made by Medallic Art Company, 5 minted.

**PCNS 61.** Same as **60** except .999 silver  
 Brilliant proof fields, frosted relief, made by Medallic Art Company, 200 minted.  
 Edge: MACO - .999 FINE SILVER

**PCNS 62** Same as **60** except antiqued copper, 200 minted. Edge: MACO

In 1999, the 1000<sup>th</sup> regular meeting of the PCNS was celebrated with a special banquet at the King Wah restaurant in Daly City, California. The active membership of the society was well aware of the significance of this special event and was overwhelmingly in favor of issuing a commemorative medal. A strong desire was expressed to return to a traditional octagonal shape for this medal. David Evans conducted an exhaustive search and inquiry of all known manufacturers of tokens and medals to determine if this capability still exists. A special concern was to find a minter who could utilize the existing 1975 octagonal reverse die in order to save die sinking charges. Several private mints were able to produce such a medal, but production costs varied widely. The Medallic Art Company was selected from these to execute the society's design. This company was able to reuse the 1975 octagonal die for the reverse of the medal by

chrome plating it to reduce the chance of breakage and also was able to affordably manufacturer an appropriate collar.

A portrait of PCNS founder, Farran Zerbe was deemed a fitting subject matter for this millennial commemorative. President Gordon Donnell located a suitable photograph from the archives of the American Numismatic Association, which was supplied to the mint along with design specifications from David Evans. Two hundred specimens in silver and copper were produced and sold by the society at a cost of \$30 per set. Five medals were also struck in gold and packaged together with the silver and copper medals at a cost of \$750 per set. This medal was also featured in a November 1999 article about Mr. Zerbe in *The Numismatist*.

**Epilogue**

After over one thousand meetings and more than eighty-five years, the Pacific Coast Numismatic Society continues to provide a forum for the promotion of numismatics. The tokens and medals presented here are but a small part of this distinguished legacy left to us by Farran Zerbe and his successors.

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**About the authors**

*David W. Lange is Director of Research at The Numismatic Guaranty Corporation of America. Michael F. Wehner is the current President of the Pacific Coast Numismatic Society.*

## SENTIMENTAL MAGAZINE AND ITS MEDALS

*Larry Reppeteau, PCNS Fellow*

Occasionally on browsing a dealer's stock of tokens, I will find a small (26 millimeters) copper medalet dated either 1773 or 1774. By both style and subject matter easily recognizable as being of English origin, I have seen such pieces identified as an "English Farthing Token" or a "Jetton" and even as an "Unlisted Pattern". Actually, it is one of a series of thirteen medalets issued to stimulate sales of an eighteenth century London Magazine-*The Sentimental Magazine*. It first went on sale in March of 1773, and was sold for six pence a copy by G. Kearsley of Number 46 Fleet Street, London. In the initial issue the editor stated that the magazine's editorial goal was to be that of: "General Assemblage of Science, Taste, and Entertainment, Circulated to amuse the Mind, to Improve understanding, and to Amend the Heart."

Doing the magazine's short five year life span it did report both domestic and foreign news, births, marriages, deaths, letters to the editor, bankruptcies, and poetic essays. However, over time it developed strong editorial sympathy and support of the American Colonies' struggle for independence. By embracing, what for many in England was an unpopular cause; it experienced a steady decline in readership. The "*Sentimental*" continued to be published until December 1777 when it disappeared from the journalistic world, leaving only the thirteen medalets to mark its existence. As an incentive, for each of its first thirteen months, the purchaser received, wrapped in a silky kind of paper, a small copper medalet. They were 26 millimeters in diameter and of the same general design; bust of a prominent person on the obverse, and their name and/or title on the reverse.

In the magazine's first issue we find the editor stating that: "It may appear extraordinary to some, that a Medal worth Half-a-Crown can be afforded in a magazine only sold for Six-Pence ... To have a dye (sic) well executed is very expensive, it will cost as much for 200 as 20,000 and were it not for an extensive Sale of the Magazine, we could not sell a Medal for less than Half-a-Crown..."

Unfortunately, the periodical never identified which medalet was being given with which issue. Consequently, over the years there have been numerous conjectures as to the sequence the medalets were issued. However, we may find a clue in the January 1774 issue of the magazine where the editor writes: "We have already given the Heads of the King, Queen, Duke of Gloucester, Mr. Garrick, Mr. Alderman Beckford, George the Second, Alderman Wilkes, Oliver Cromwell, the Earl of Chatham, and Lord Camden." Based on the proceeding statement, assumption maybe made that the editor's sequence is the actual order of distribution. But, we are still in the dark as the last three pieces issued in January, February, and March of 1774.

For years one question that has plagued researchers is why the abrupt discontinuance of medalets after March 1774. The key maybe in who was the magazine's editor. Eighteenth century English magazines seldom listed editor's names (possibly to protect against "dueling challenges" or "horse whippings" by enraged readers). But, there are indications that the *Sentimental's* first editor was a Thomas Hollis (1720-1774). Hollis was what we would today call a "Liberal" but then known as a "Republican" and was adamantly opposed to the in-power Tory Party. He demonstrated his convictions by financing striking of medals and buying books that in turn he presented to various libraries and schools. One such school was America's Harvard University.

John Hollis died on January 1, 1774. If, as suspected, Hollis was the first editor, medalets for January through March could have already been commissioned and readied for distribution. A new editor may well have elected to discontinue issuing expensive medalets.



All thirteen of the magazines medalets were designed and struck by John Kirk (1724?-1778?), a then popular English medallist, seal and gem engraver. Kirk is known to have produced over sixty different medals and received from the British Society of Arts awards for his metal work. He also produced brass coin weights needed by merchants to check the weight of both circulating English and foreign gold coins. His shop and store was located at 52 St. Paul's Church Yard, London, where in addition to producing medals and tokens he advertised the selling of "Dutch and English toys, pans, and gold".

In the magazine's first issue there is mention of a projected issue of "Silver Medals": "A Sentimental Fable, in French, in every number, to be translated in the succeeding; the best translator of which will be entitled to a Silver Medal, with his name engraved thereon: and those Correspondents who furnish us with the best poem, or the best article to Prose, in the course of every Month, shall likewise be entitled to a Silver Prize Medal, with their names, Signatures engraved thereon." And in the November issue of the magazine the editor reports: "An accident having happened to the Dye (sic), we have been unable to deliver the Silver Medals that were awarded last month, but as the dye is repairing, we shall be able to furnish them by the 10th of December".

From the above statements we must assume that "silver medalets" were issued and they would have been struck uniface so as to leave a blank reverse for engraving. However, search of auction catalogues and reference books fail to disclose any listing of a silver medalet with either engraved initials or name. Such a piece would be unique as no more than one hundred individual presentation medalets could have been made for the thirteen month period. So what are the 26 millimeter Sentimental silver medalet that we see today? Examination of those silver pieces in my personal collection finds they have the same appearance as clad coinage - or what is known as "Barton's metal", silver over copper.

My theory is that such pieces were produced after the regular magazine issue. We know in addition to minting medals Kirk had a retail store where he sold metal goods, tokens and medals. It could be that when the magazine discontinued issuing medalets the dies were or became property of Kirk. Since a majority of those persons depicted on the medalets were icons of the anti-Tory English, they would naturally appeal to those of same political leaning. Kirk would have been in good position, having a retail outlet, to strike a series of silver medals for over the counter sales.

There is one piece, dated 1658, honoring Oliver Cromwell, which has created some confusion over the years. Confusion compounded by Kirk using for his model of Cromwell the bust depicted on the English gold fifty shilling of 1656 and spelling of "Olivar" as on the coinage of 1656-1658. This has at times lead collectors and dealers alike to mistakenly believe the piece to be an unlisted pattern.

It is also this medalet honoring Cromwell which helps to support the theory of Thomas Hollis being the Sentimental's first editor. In the British Gentleman's Magazine of January 1774 we find his obituary: "January 1, 1774 At Corscombe in Dorsetshire, Thomas Hollis, Esq.:-He was the immediate descendent of the celebrated Hollis, who with Hampden, Pym, and others, composed the five Commons who strenuously opposed the measures of Charles the First, and whom that monarch, in 1642, attempted to seize in the House of Commons."

Raised in a family steeped in "Republicanism" and the "rights of the common man", Cromwell could well have been a Hollis' childhood hero. Admiration that would have extended on into adulthood and reflected in the selection of medalets for the magazine.

If you are a token or medal collector with Anglophile leanings, this short series may well be your "cup of tea". There is the thrill of the hunt for individual pieces, the research of the lives of those portrayed and owning samples of the work of a famous medallist.

## THE MEDALETS

Both the bronze and silver Sentimental Magazine medalets are 26 millimeters in diameter. The obverse has a bust of a prominent person and their name or title on the reverse. Following are the medalets listed in what is suspected to be their order of issue:



March, 1773

Obv: Bust of George III in court dress with long hair, facing right. Below, Kirk. F.

Rev: GEORGE III/KING OF/GREAT BRITAIN/ETc./1773

King of Great Britain and Ireland 1760-1820. It was only proper to lead off the series by honoring the reigning monarch.



APRIL, 1773

Obv: Bust of Queen Charlotte facing left, hair in a pearl net and wearing a pearl necklace. Below, Kirk FEC

Rev: CHARLOTTE / QUEEN OF / GREAT BITAIN /ETC/ 1773

Charlotte Sophia of Mecklenburg-Strelitz married George III in 1761.



MAY, 1773

Obv; Bust of the Duke of Gloucester facing right, hair tied behind, wearing a frock coat. Below, Kirk FEC.

Rev: DUKE/ OF / GLOCESTER (sic)/1773

William Henry, brother of George III. Against his brother's wishes secretly married Maria, Dowager Countess of Waldegrave in 1766. (NOTE - Gloucester was commonly spelt Glocester in the eighteenth century.)



JUNE, 1773

Obv: Draped bust of David Garrick facing left and with long hair. Below, Kirk.F.

Rev: D.GARRICK/ESQUIRE/1773

The most famous actor and stage manager of his day. In 1772 and 1773, he was at the peak of his popularity.



JULY, 1773

Obv: Bust of William Beckford facing left wearing a full bottomed wig, robes, and Mayoral chain. Below Kirk FEC. Rev: RIGHT / HONOURABLE / WILLIAM / BECKFORD  
 Alderman and Member of Parliament for the City of London and twice Lord Mayor. As Lord Mayor (1769) made a famous speech to the King asserting rights of London citizens to appeal certain false election returns.



AUGUST, 1773

Obv: Cuirassed bust of George III to the left, wearing ribbon and star of the Garter. Below Kirk. FEC  
 Rev: GEORGE/THE SECOND  
 King of Great Britain-Ireland and elector of Hanover (1727- 60)





SEPTEMBER, 1773

Obv: Draped bust of John Wilkes facing right, hair tied behind. below, Kirk FEC

Rev: JOHN WILKES/ESQUIRE/MEMBER FOR/MIDDLESEX/1773

A champion of the rights of individuals and the darling of the common people. Elected to Parliament in 1757 and 1762. In 1764 arrested on charges of seditious libel. Charges were dropped as his arrest infringed on his Member of Parliament privileges. In 1764, his enemies succeeded in his expulsion from the house and outlawed. In 1768 again reelected to Parliament and in 1769 again expelled. Though again twice re-elected, Parliament declared his elections void. In 1774 again elected as a Member of Parliament and finally his enemies, yielding to public pressure, allowed him to take his seat and remain in office until 1790. This piece strongly demonstrates the publication's political leanings. In 1773, Wilkes was still under expulsion from Parliament but the "Sentimental" contended that he was still a Member of Parliament.



OCTOBER, 1773

Obv: Cuirassed and laureate bust of Oliver Cromwell facing left. Below, Kirk FEC

Rev: OLIVAR (sic) CROMWELL/1658

General and statesman (1599-1658). Leader of the Parliamentary forces (or Roundheads) in the English Civil War (1642-49) against Charles I. Following the beheading of Charles on 30 January 1649 and abolition of the monarchy, England became a "Commonwealth" or "Free-State". From 1653 until his death (1658) Cromwell was "Lord Protector of the Commonwealth."





NOVEMBER, 1773

Obv: Bust of Lord Chatham facing right, long hair and wearing a frock coat. Below Kirk.F.

Rev: LORD/CHATHAM/1773

Better known as William Pitt, "The Great Commoner", famed for his honesty and statesmanship.



DECEMBER, 1773

Obv: Bust of Lord Camden facing right, wearing full bottom wig and robes. Below Kirk FEC Rev:

LORD/CAMDEN/1773

Charles Pratt, Chief Justice of the Court of Common Pleas. Declared that common warrants were illegal in the trial of John Wilkes. Thereby gaining great popularity with the common people.

JANUARY, FEBRUARY, and MARCH, 1774

Unfortunately, we do not know in what order the last three medalets were issued, so they are shown in alphabetical order.



Obv: Draped bust of the Duchess of Cumberland, facing left, below Kirk F.

Rev: DUCHESS/OF/CUMBERLAND

On 2 October 1771 Anne Luttrell married Henry Frederick, Duke of Cumberland, brother of King George III. The king was so enraged by the marriage he forbid the couple's appearance at the Royal Court.



Obv: Draped bust of the Duchess of Gloucester facing left, below Kirk.F.

Rev: DUCHESS/OF/GLOUCESTER/1774

The Dowager Countess and illegitimate daughter of Sir Edward Walpole, against the King's wishes married his brother William Henry, Duke of Gloucester on 6 September 1766.



Obv: Uniformed bust of the Marquis of Granby facing left. Below Kirk FEC.

Rev: MARQUIS/OF/GRANBY/1774

A military hero of the Seven Year's War. In 1763 named Master General of the Ordnance and in 1760, Commander-in- Chief. Died in 1770.

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**“THE INVISIBLE EMPIRE”, the Ku Klux Klan, or**  
***How to Get a Cool Uniform Which You Can Wear at Night and Scare all the***  
***Superstitious Adults and Children and No one will Know it’s You”***

*Herb Miles, PCNS Past-President*

Nobody really knows exactly how or when the Ku Klux Klan was born, but the best guess of historians is that it began between Christmas of 1865 and June of 1866 in Pulaski, Tennessee, near the Alabama border. This region had long been a slave-holding territory and just prior to the outbreak of the American Civil War, slaves accounted for about 11,000 of the total population of approximately 26,000 persons!

Richard Reed, Calvin Jones, former Confederate major James Crowe, John Lester, a Tennessee legislator after the war, Frank McCord, editor of a local newspaper after his military service, and John Kennedy, a former Confederate captain and prisoner of war created the KKK according to most sources.

These men apparently decided to form a social club in Pulaski after the Civil War. Life was exceedingly dull in small town Pulaski after the excitement of wartime and no Elks, Masons, or other fraternal organizations existed to occupy their time. Originally they wanted to call the club “The Circle,” but this name was too common according to Captain Kennedy and might be confused with a prior group, “The Knights of the Golden Circle.” He suggested they use the Greek term “Kuklos” or “Kyklos,” which also means circle. One of the six then suggested “Ku Klux” so none of the townspeople would understand, and another added “Klan,” since all of the men were of Scots-Irish descent and the alliterative name sounded right as Ku Klux Klan.

The group covered themselves with white sheets with meaningless symbols sewn on the garments and pillowcases pulled over their heads to hide their identity. Then they rode through the town yelling, screaming, frightening children, horses, old folks and having a grand old time! Knowing that many former slaves were generally superstitious and frightened of ghosts or “haints,” the white robes and hoods were particularly good at paralyzing those poor country folks with unreasonable fear.

Of course, this was not the first group in the early United States to adopt vigilante justice to achieve its aims. In the 1840s, there existed *The Knights of the Golden Circle*, *The Minute Men*, *The Precipitation*, and *The Knights of the Columbian Order*. After the Civil War, most of these organizations disbanded for lack of members and interest or were populated by older veterans who no longer had the taste or energy for such hell-raising. Thus, younger, more energetic men could and did form newer groups. For example, at about the same time as the founding of the KKK, a group of men in Louisiana formed the *Knights of the White Camelia*, another vigilante organization.

During its beginnings and as it became more popular, dens or realms invented additional descriptive words beginning with the letter “K” to add stature and mystery to the group and its activities. A *Klavern* was a place where the club convened. *Klaragos* or *Klexters* were guards at the club. *Klectokons* were dues. *Klabee* was the Treasurer, and *Kleagles* were members who recruited others. Many outsiders considered the alliterative “K” sounds to be ludicrous and humorous in the extreme.

Other non-K terms were developed, i.e., *Grand Wizards and Titans*, *Exalted Cyclops*, *Grand Viziers*, *Grand Turks*, *Grand Scribes*, *Grand Sentinels*, and *Grand Ensigns*. Each sub-unit became a “den” and states where the organization operated became its “realm”, etc.

By 1867, so many had joined the KKK that they were able to hold a national convention in Nashville, Tennessee where former Confederate General Nathan Bedford Forrest was selected as the “Grand Wizard of the Empire.” After the convention, the whole of Klandom was named “The Invisible Empire.”

Although it may have started as a social club to promote mischief and have a bit of fun at the expense of ignorant and gullible country folk, it quickly became an organization dedicated to terror and intimidation. It is estimated there were some 500,000 members throughout the old South by 1868. *Kluxers* came from all walks of life. Politicians, local lawmen, judges, and plantation owners down to the poorest dirt farmer or sharecropper joined. After all, the carpetbaggers and free blacks had to be put back in their places. KKK members wanted to send the northerners back north and east and to restrict the activities of the newly freed blacks as much as possible.

It must have been a difficult life for free blacks or poor whites in the old Confederacy from 1865 through the 1870’s! The south’s entire economy had been based on agriculture, mostly the growing and selling of cotton along with other cash crops such as rice, corn, and tobacco. But now employment was scarce; farms and agricultural jobs were few because the south’s cotton-based economy had been destroyed by the war. Able-bodied white men who had fought for the Confederacy had left farms unattended or tended to by older slaves, young children and wives. On returning home, these men found many of those older former slaves unwilling to work for their former masters, overseers, and owners, at least not under the prior harsh conditions. Further, newly freed blacks wanted wages and better treatment, equality no less.

Many promises for land (40 acres and a mule, protection from retribution, etc) made by northerners through the Freedman’s Bureau or Union military occupation conflicted with returning Confederate soldiers’ wishes to return to the pre-Civil War status quo.

Former Confederates returned to positions of influence and power as each Confederate state re-entered the United States repudiating secession by swearing allegiance to the Union and adopting the 13<sup>th</sup>, 14<sup>th</sup>, and 15<sup>th</sup> amendments. In the legislatures, police departments, jails, newspapers, and other areas where power could be wielded, they began to pass restrictive laws against carpetbaggers and freedmen.

“Black Codes” were adopted in all former Confederate states. The codes restricted the power, movement, and freedom of blacks and were designed to resist “Radical Reconstruction” by carpetbaggers, scalawags (Union sympathizing southerners), and occupying Federal troops.

Mississippi codes prevented blacks from owning, renting or leasing property outside the city limits of a town.



In Louisiana a black who broke a labor contract for any reason including non-payment of wages was obligated to work off the debt on public works or fined twice the amount of the contract, or forced to work for the person bringing the accusatory action.

South Carolina even made it illegal for a black to hold any profession other than “house servant” or “farmer.”

Alabama made it a crime for a servant to be “stubborn or refractory” and a person could be fined \$50 or in lieu of paying the fine, be hired out at public auction for six months.

The Ku Klux Klan was the guiding force in promoting such laws and they succeeded through intimidation, beatings, lynchings, and other actions taken at night by disguised individuals. The KKK was so effective from 1867-1877 that the Black Codes reduced most blacks in the Confederate states to indentured servitude at best or a legalized state of “quasi-slavery” called “Jim Crow” at worst.

Blacks were restricted from voting unless they could pay a harsh poll tax or pass an unreasonable reading or constitutional law test. They were prevented from leaving their homes or place of residence without official permission, could not own or lease land, or own a business, and most importantly for white southern manhood, could not marry anyone other than another black.

As these laws became more and more pervasive and effective, Klan incidents diminished. During the late 1870s the more overt activities of the Klan seemed to fade away from the consciousness of the people. Incidents occurred from time to time but the Black Codes and the KKK’s physical intimidation had had the desired effect of reducing most societal participation by former slaves to only that allowed by law. Segregation and “Jim Crow” ruled.

This first incarnation of the KKK remained dormant for most of the rest of the 1800s with only sporadic activity until the early 20<sup>th</sup> century. Then in 1905, Thomas Dixon published “The Clansman” and in 1915, D. W. Griffith released the movie “Birth of a Nation” based on Dixon’s book causing a renewed interest in the organization. Colonel William J. Simmons, a preacher, reformed the KKK in 1915 receiving a charter from the state of Georgia after holding an organizational meeting near Stone Mountain outside of Atlanta.

After a few years of fruitless recruiting, Simmons hired publicists Edward Clarke and Elizabeth Tyler. They brought fund-raising skills and newspaper attention to the group thus helping spur membership. Both had worked for the Red Cross, the Salvation Army and the Y.M.C.A. after World War I and had been looking for another group to promote. The two publicists spurred membership by emphasizing the paraphernalia, fellowship, parades, cross burnings, secret language, robes & hoods, grand titles, and the other ritualistic details and de-emphasized, but did not eliminate the white supremacist language.

This second movement gained momentum after World War I and reached its apex in the 1920s during the massive immigration of many different ethnic peoples (such as the Irish and Germans) and the supposed growing influence within the country of Catholics, Jews, foreigners, and communists. Ironically, during the 1920s Blacks were not the most hated single group; that title belonged to the Catholics with Jews a close second. Negroes were third in this gruesome hierarchy with non-Negro, non-Catholic, non-Jewish foreign-born people listed fourth!

The 1920s KKK was the most influential of all the movements to date. After Simmons' reorganization, the growth was explosive and monies from memberships, robes, and dues amounted to millions of dollars during the early and mid 1920s. Simmons' headquarters in Atlanta, Georgia was so grandiose that it was considered a palace!

Membership was at its height during the 1925 KKK march down Pennsylvania Avenue in Washington, DC. Even President Warren G. Harding was sworn in as a member in a White House ceremony in 1925!

Gradually as the 1920s ended and the Great Depression deepened across the country, membership dwindled, realms contracted, and some dens disbanded due to lack of interest and lack of money. Isolated acts of random violence such as lynchings or beatings were almost always attributed to the KKK even if the Klan had nothing to do with the acts. During the 1930s and 1940s, the group still existed, but was relatively dormant.

After World War II, returning soldiers, black and white, sought better pay and jobs, more goods and services, and much better treatment from fellow countrymen especially after having seen foreign lands. Blacks sought more freedom, having fought for their country against totalitarianism only to return to a land of legal segregation quite similar to what they had just helped defeat. It was a bitter pill to defeat Germans, Italians, and other Europeans; then see immigrants from those same countries have more rights and benefits than an American by birth.

This dichotomy of treatment brought about a new push for civil rights for blacks and also ushered in a new era of KKK activity. A new civil rights movement culminating in the *Brown vs. Board of Education* Supreme Court decision of 1954 overturned the doctrine of "separate but equal" propounded in the *Plessy* case of 1896. Now demonstrations, sit-ins, bus boycotts, and other civil rights activities brought about a rebirth from the dormant Klan. Dens and dominions and realms reestablished themselves with as much vigor as before.

New leaders appeared, some educated, some merely charismatic. Civil rights activities were met many times with dogs, mobs, water hoses, and robed and armed men; many times sheriffs and local law enforcement looked the other way when violence occurred, or surreptitiously participated. Frequently, these men were KKK members. Now, however, the full weight of the Federal authorities began to promote civil rights laws and to enforce them by force.

Despite incidents of violence, voting for blacks became common in former Confederate states. Schools and public facilities were integrated and common carriers such as trains and buses became available to any paying customer.

Most notable of all, many Klansmen were prosecuted, jailed, and otherwise hounded by law enforcement. It was not as much fun to be a Klansman when criminal acts would lead to incarceration or death.

Today, the movement still exists although it has splintered into many different factions; the Christian right-wing Klan, the Neo-Nazis, the Skinhead movement, and the many new fundamentalist "church" and paramilitary groups, i.e. the Posse Comitatus, etc. Believe it or not,

the Knights of the Ku Klux Klan still exists, still has members, still publishes racist tracts and still recruits.

Tokens, Fantasies, and Exonomia of the KKK



1) Oval fantasy, dark pewter color, holed, with initials KKK running around the obverse periphery, burning cross in the center, reverse reads--“Virtuous Anger Our Right”, dated 1868, Alabama.



2) KK 104, Fantasy, round bronze token dated 1907, apparently celebrating a convention held in Bristol, TN by the *Convention of the Order*.



3) KK 201, White metal token, round, obverse with American Eagle centered, burning cross on Stone Mountain in the background, initials above SYMWAO—to mean “Spend Your Money With Americans Only”, initials MIAFA below meaning—“My Interests Are For America”, reverse has centered bundle of sticks (fasces) above & unbundled sticks below, with *Non Silba*

above and *Sed Anthar* below (this Latin expression apparently means “Not for Self but for Others”) but I have not found these words in my Latin dictionary.

--This token was supposedly given to the 34 attendees by William Joseph Simmons at the reorganization of the KKK in 1915 at a meeting held on Stone Mountain, GA.



4) KK 2101, Silver or silver-plated “Hero Cross” picturing Nathan Bedford Forrest, a slave trader before the war, and a former Confederate cavalry general noted for his massacre of 300 black Union soldiers at Fort Pillow after they were captured in a nearby battle.

--Forrest became the first Grand Wizard of the Invisible Empire in 1867 and presided over the organization until he officially disbanded it in late 1869 after having been convinced it had become a vigilante group.

--Piece has a klansman’s hood at top, “Sans Peur Et” (Without Fear) in one corner of the cross & “San Reproche”(Without Reproach) in the other corner, Forrest’s bust within a circle, the wavy lines surrounding the cross are probably meant to indicate flames from the burning cross.



5) Fantasy round lead-colored token, holed for suspension, obverse reads “Member/KKK/In/Good Standing, reverse “Vigilant” written in script, centered 1922, Realm of Texas in script handwriting at bottom



6) Fantasy, oval dark metal piece, holed at top for suspension, raised skull at top below hole, with KKK on skull's forehead, Ku Klux Klan on ribbon below skull, 1923 below ribbon, realm of Mississippi along bottom, reverse motto reads, "Quod Semper/Quod Ubique/Quod ab Omnibus/ No. 10 below, and "Travis" punched in with letter punches below.

--*Quod Semper/Quod Ubique/Quod ab Omnibus* Latin motto appeared in the "Prescript" or official rules of the first KKK, and was said to mean, "What always, what everywhere, what by all is held to be true."



7) KK 203.5, Two tokens, one copper nickel, one aluminum, on obverse the Imperial Symbol above "Duty" and on reverse, a cross centered within a circle with initials K I G Y in each inside corner of the cross, "Non Silba Sed Anthar" around the top and "Honor" below

--KIGY means, Klansman, I Greet You, notice the center of the Imperial Symbol celebrates 1866 as the "perfecting" of the KKK; the object next to 1866 is a "Blood Drop" signifying that a klansman is willing to sacrifice his life, (give his blood) for the organizations' beliefs and aims.

--The Imperial Symbol consists of a Burning Cross suspended from a King or Emperor's Crown, a ribbon containing the phrase "without fear and without reproach", the date 1866 and a blood drop within a square enclosed within two circles, two stars near the crown, one star on each side of the ribbon, and one star hanging below the centered square.





8) KK 204, A copper nickel token with Imperial Symbol & Duty on obverse, reverse consists of “Lighted or Flaming Cross centered with “One Country One Flag One Language” around the edge.

--The 1890-1930 era KKK was fueled by hatred and fear of massive immigration, Catholic church power, and Jewish influence in government and finance, so tokens and written material during this era pay particular attention to such mottoes

--Catholics were attacked because they supposedly owed their allegiance to the Pope who was a foreigner, and not to the United States government, hence the *One Country & One Flag* symbolism. Since the Catholic church conducted its services in Latin, that fact provided one more reason to stress the advantage of *One Language*.



9) KK 204, Two tokens, one copper, the other aluminum. The standard Imperial Symbol on obverse; reverse is very busy with a radiant or burning cross, a circle with radiant lines and a triangle superimposed on the circle with entwined stylized letter AKIA in the center of the triangle, K I appears above the horizontal of the cross near the token’s rim and G Y appears below the circle near the bottom rim, lastly “One Country One Flag One Language” appears around the token’s rim from about 11 o’clock to 1 o’clock

--AKIA is taken to mean A Klansman I Am, and was the response to AYAK or Are You A Klansman, apparently was used in secretly greeting another member without listeners knowing the two speakers were Klansmen.



10) KK 208, Two tokens, one copper, the other copper nickel, on obverse a simple shield with ribbon running across with the motto *Non Silba Sed Anthar*, date 1866 on the top portion of the shield, reverse contains the ubiquitous radiant or burning cross, motto “*One Country One Flag One Language*” and a triangle superimposed on the cross with stylized KKK initials within.



11) KK 210, Two tokens, one copper, one copper nickel, obverse shows flying eagle or eagle landing, initials SYMWAO above and MIAFA below, reverse shows the strength of a bundle of sticks tied with a rope above contrasted with the untied sticks falling apart below, ANTHAR above & SILBA below separated by squared ribbon symbols.

--One of the most common KKK tokens.



12) KK ---, Bronze token with eagle atop a triangular shield separated into trapezoidal sides enclosing A K A with a human eye in the center, meaning *A Klansman I Am* with the human eye representing the word I, *United We Stand Divided We Fall* below from about 9 o’clock to about 3 o’clock; reverse features a radiant cross enclosed within a square whose sides contain the words...*A Chivalric Head/A Prudent Tongue/A Compassionate Heart/A Courageous Will*.

--Versions exist in brass, silvered brass, aluminum, other metals.



13) KK 214, Hibler Kappen 908, so-called dollar, obverse features the Constitution of the U.S., an American Flag, Holy Bible, fasces, small cross, and an Open Hand (Birdsell says the open palm refers to the *Knights of the Open Palm*, an offshoot organization), O.S.F.K. above Constitution (*One School, Flag, Kountry*) and *One Country One Flag One Language* from 8 o'clock to 4 o'clock around rim, 1922 below all.

Reverse features a square with a raised tablet in the center for engraving, A K I A in each corner of the square, Non Silba Sed Anthar within the square, F. B. P. along the top side of the square (meaning unknown currently), L. F. E. along the bottom side of the square (meaning also currently unknown); SYMWAO along top rim, 1922 at 3 o'clock, MOKANA (meaning unknown) along bottom rim, and 1866-1915 at about 9 o'clock; E.W.J.S. refers to Emperor William Joseph Simmons, the 1915 reorganizer of the KKK

--One of the more popular tokens because of the HK attribution, appears with and without Simmons' initials, in different metals, and with various die modifications.

--Simmons was summarily ushered out of his wizardship in 1922, promoted to Emperor and Hiram W. Evans assumed control of the organization as the Imperial Wizard. Simmons was accused of embezzling funds, living in too opulent a manner and mismanaging the various dens under his control.



14) KK 216, Hibler Kappen 909, another so-called dollar, obverse with a Camellia centered within two circles with Latin inscription reading *Maiore Honore Maior Obligatio* (or Our honor is my obligation), the dates 1780 & 1924, and the initials KDUO (Knight Kamellia 2<sup>nd</sup> degree) an award established in 1924, NON SILBA SED ANTHAR KUNO (Knight Camellia 1<sup>st</sup> degree)

and dates 1866 & 1915 around outer rim; reverse has 13 stars from 9 o'clock to 3 o'clock above U.S. Constitution which is superimposed on a cross along with the fasces as it appears on the Mercury dime, Holy Bible, American Flag, the open palm, a lighted torch, and a sword below, initials O S F K (One School Flag Kountry) appear a 6 o'clock.



15) KK 220, Portrait token for Hiram W. Evans commemorating his visit to California in 1926; obverse features his portrait in the center of a circle, his name above, NON SILBA SED ANTHAR below, around the dented border is the motto “*A Chivalric Head/A Prudent Tongue/A Compassionate Heart/A Courageous Will*”; reverse show a cross standing between two gates and before a rising sun inside a circle with wording around the rim reading “Commemorating California Visit of the Imperial Wizard”



16) KK 221, Quarter-sized copper or brass token celebrating “Klan Day” at the Philadelphia Sesquicentennial of the U.S.; obverse features the Liberty Bell, dates 1776 – 1926, Sesqui-Centennial Exposition around rim from 9 o'clock to 3 o'clock and Sept 11, 1926 at bottom rim; reverse shows a radiant cross inside a rhombus and rectangle with A K I A in the corners of the rectangle

--maker along the bottom rim is Robbins Co, Attleboro, Mass



17) KK 227.2, The most common of all KKK tokens in my experience, the “Realm of Michigan” piece, this is a restrike or modern made piece; obverse features the night-riding robed horseman inside a circular rim with raised letters noting “Knights of the Ku Klux Klan” from 9 o’clock to 3 o’clock, Realm of Michigan along bottom rim from 8 o’clock to 4 o’clock



18) KK 227.2, Contemporary to the 1920s.



19) KK 226 & KK 229, Two similar pieces, one from Illinois and one from Pennsylvania, both stating “I was there”/1928.

--Maker along the left rim, Whitehead & Hoag, who probably made all of the pieces similar to this one, but on many of them, the maker is replaced by 13 dots or stars.

--1924 & 1928 were near the height of the KKK’s modern political power, influenced the democratic platform in the presidential race by prevent a platform plank condemning their violent actions against Jews, Catholics, blacks, and foreigners.





20) (Not KKK), Two aluminum tokens from the Philadelphia and/or Norristown, Pennsylvania stating “White Race Only.”

--KKK had a great deal of influence in the real estate industry, factories, small independent businesses such as grocers, solo practitioners of law, dentistry, or medicine, as well as in many other industries at this time.



21) Unlisted KKK, The 1928 race for president had the first Catholic candidate, Al Smith of New York. This piece is a Barber half dollar crudely hand engraved with his name, KKK and a cross with a Star of David thrown in for good measure. The KKK exerted much political power to see that Smith was not elected and that candidates in lower offices received the benefit of their money and clout.

22) KK 305, Fantasy piece, but popular.



23) KK 304, New era piece from 1961 featuring Robert M. Shelton, new Imperial Wizard, but of the United Klans of America. The Brown vs. Board of Education Supreme court case, integration of Little Rock High School, and other Civil Rights activities brought a renewed KKK appearance in the 50s and 60s.

--Shelton was one of the better known wizards, and the one who served the longest as head of a KKK organization, but he had his own Klan the United Klans of America, because he believed the Knights of the KKK had been infiltrated and rendered powerless by the FBI.



24) KK 303.1, A Virginia UKA piece.



25) KK 301.1, Fund raising pieces made of aluminum and anodized aluminum.



26) KK ---, Fund raising piece from the Knights of the KKK from 1990, copper.



27) Unlisted KKK, A wooden nickel from Mr. Daniel Low, the Grand Giant in Kelso, Washington, dated 1993, inscribed “Stop Abortion & Homosexuality”, features a fully dressed Klansman and “In God We Trust.”



28) KK ---, Silver round, money raising purpose only.



29) A trio of related items, a KKK spinner (KK 3000), a “No Forced Busing” token (non-KKK) and a bawdy house token hand punched with “KKK” (unlisted).

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## **Collecting Video Arcade Tokens**

*Michael Wehner, PCNS President*

### **Introduction**

The usage of tokens as a substitute for actual money is a long tradition. Unofficial coinage has appeared during periods of hard times or prosperity, times of war or times of peace, and historical times as well as recent times. In nearly every instance, the issuance of a major series of token coinage is traceable to some event or series of events which caused a need for a money substitute. Numerous examples state this point. U.S. Civil War tokens, U.S. Hard Times tokens and British Provincial (Conder) tokens of the late eighteenth century were all necessitated by money shortages due to economic or governmental problems. World War II ration tokens and US food stamp tokens were both required by legal statutes with the former obviously a result of wartime measures. Trade tokens as a group are perhaps less traceable to any single event but are nonetheless often confined to specific periods and geographic regions. Transportation tokens are essentially convenience items for the rider or traveler but provide an effective method of controlling otherwise large amounts of cash in unsecured locations. The appearance and subsequent decline of significant numbers of transportation tokens can be traced to a rise in mobility of the populace, followed by a large scale abandonment of public transportation in favor of private automobiles.

Amusement tokens constitute an extremely broad category of exnumia, including tokens used for games of both chance or skill. Nearly all uses of this type of token resulted in its insertion into a machine of some sorts. Tokens have been used in multi-reel slot machines for gambling since shortly after their invention and continue in use to this day. Early tokens of this sort were used as a method to avoid the legal definitions of gambling upon machine payout. Tokens were also used in the early history of pinball machines for similar reasons. On the other hand, where gambling is perfectly legal, modern slot machine tokens are a necessary cash substitute because of the demise of the silver dollar coin.

This article will focus on the modern video game arcade token. As convenience items for the consumer and as a cash control mechanism for the vendor, arcade tokens are very similar to transportation tokens. There is no particular legal reason for their usage as the video game market is largely adolescent, hence preventing even the appearance of gambling. Nonetheless, large numbers of them were issued across the United States and Canada during the 1980's and early 1990's.

The story of the modern video game arcade token is one of technological change. The sudden rise and eventual decline in the usage of these pieces is an interesting reflection of this change in amusement technology and the subsequent changes in the habits of youth.

### **A Brief History of Video Games**

Video games were probably an inevitable outcome of the digital revolution as scientists and engineers had been writing software to play games on mainframe computers for many years. This usually illicit recreational activity was certainly simple compared to



today's sophisticated strategy games but was at least a seed for the concept of interactive electronic entertainment. However, it took a maverick Silicon Valley electrical engineer, named Nolan Bushnell, to realize that the newly developed computer chip offered an opportunity to build a new type of amusement machine. This machine would be of a size to easily fit into a commercial establishment such as a bar or pinball palace. Just like a pinball machine, patrons would pay for each game by inserting a coin into the machine. However, unlike a pinball machine, the game would be played on a TV screen! Bushnell's first such electronic game, was the now famous "Pong", where two players vied against each other in a form akin to Ping-Pong. Complete with sound effects, this game was an instant success. In an apocryphal story, he took a prototype model down to a local watering hole and set it up. Sometime later, the owner of the bar called to ask him to come down and fix it. Upon his arrival, he immediately found that the problem was that the money box was jammed full of quarters!

This simple two player game, introduced in 1972, essentially began the video game industry. Atari, Bushnell's company, went on to design many other successful video games. Landmark Atari games included Tank, where two players fought it out and Breakout, a concept similar to Pong but for a single player. Competing manufacturers also produced important early games. In 1978, Taito, a Japanese firm, developed Space Invaders. This game proved to be so popular in Japan that the production of 100 yen coins was tripled to satisfy the demand. In 1979, PacMan, perhaps the most successful video arcade game of all time, was introduced by another Japanese firm, Namco. 1979 also saw the debut of Donkey Kong and his carpenter colleague, Mario by Nintendo. The development of these and other single player game concepts help create a market for video arcades.

The early 1980s were the "golden era" of profitability for video arcade operators. Pinball palaces quickly adapted to the video era with most establishments carrying both types of games. They quickly became the "cool" teenage or pre-teenage hangout location. At the peak of the craze in 1982, the video game industry was producing hundreds of thousands of coin-op machines a year and nearly every town in the country had at least one arcade targeted to kids (other than at a bar or saloon). Many of these issued tokens. The cash control afforded by tokens allowed the adult owners to hire other young people to manage their establishments. As the tokens were dispensed only at special machines with bill changers, the video games themselves contained only tokens in their money boxes and the young managers were not required to have access to large amounts of cash.

The principal competition to video arcades are home video systems. The first significant system of these was developed by Atari, again the brainchild of Nolan Bushnell. Compared to the games available in arcades, the games available in this and other early systems were primitive in comparison. This began to change with the introduction of sixty-four bit systems such as Nintendo 64 and Sony PlayStation. This technological development brought three-dimensional games, such as Super Mario 64, into the family living room. Perhaps as least as significant as the graphics, the thesis of many of these home video games changed dramatically. Rather than being designed to encourage the liberal dropping of tokens or quarters into the money box, home games became more

complex and more strategic. As the player is always on the same machine, these new games feature an ability to save a configuration for later play. This class of extended play game provides a level of sophistication that standard arcade games rarely can match. Changing tastes and styles may also be to blame, but today's children mostly play video games in the comfort of their homes.

Video arcades still exist, of course, at this turn of centuries. However, the days of "mom and pop" operations, especially in small towns, are gone. Today's arcades are large affairs, often a part of some other attraction such as a theme park or tourist destination and are essentially a sideshow. One of these most successful modern venues are national franchises targeted at the youngest players. Companies like Discovery Zone, usually locate in suburban shopping malls and provide a large mazelike system of tunnels and slides for children three to eight years old to play in. Video and other games provide another, usually loud, diversion.

### **The Tokens**

As outlined above, tens of thousands of video arcades were in operation during the 1980s and 1990s. Across the US and Canada, thousands of these arcades issued uniquely designed tokens, usually in brass or chrome-plated brass. In addition to cash control, this type of token also served a promotional purpose as the name, address or logo of the arcade is usually featured prominently. Pictorial tokens are not uncommon as modern minting procedures have significantly reduced the cost of transferring a design from paper to die. Favorite topics include themes from popular video games as well as cartoon characters and other youthful subjects.

A limited number of diesinkers manufactured the vast majority of the series. Some of them even used mintmarks. Identifiable mint marks are "HH", Hoffman and Hoffman (Carmel, CA), "RWM", Roger Williams Mint (Attleboro, MA), a stylized "gd", Greenduck (Chicago, IL) and "VB", Van Brook (Lexington, KY). Undoubtedly, there are others and many earlier arcade tokens have no mint marks. Because of the limited manufacturer base, sizes of arcade tokens are relatively standardized. Four sizes are most commonly observed. These diameters are 20, 23, 25 and 28 millimeters (mm). The two most common sizes are the 23 and 25 mm sizes, with the smaller more prevalent and both types usually sold for twenty five cents each. The 28 mm size is usually reserved for more expensive games. These often are larger format games, including some kind of virtual reality chamber such as a space flight simulator. However, most modern tokens of this size are used in batting cages, a semblance of actual reality. The 20 mm size was seldomly used but is by no means to be considered rare or unusual.

Certainly, not every arcade issued tokens and many that did used cheaper generic "manufacturer's stock" tokens that have no details specific to a particular arcade on them. As with other categories of trade tokens, many arcade tokens are mavericks. From 1980 to 1991, the Amusement Token Collectors Association, led by the late Ken Smith, cataloged many of these mavericks. In addition to traditional methods of identifying mavericks by telephone directories and such, many token locations were identified by "first person" visits by collectors to the arcades themselves. The fruits of these labors

were a catalog published in 1984 and a supplement published in 1991. A bimonthly newsletter, "The Jackpot" contained timely updates to the listings as well as occasional articles about arcade tokens. The system adopted by Smith and Alpert was closely modeled after a three part system used by Roland Atwood and John Coffee to catalog transportation tokens. Each token is identified by its state or province postal abbreviation, a number uniquely assigned to each city or town and a three letter code differentiating it from other tokens used in that town. This final part of the system is a departure from the Atwood-Coffee system in that the three letter code is related to the name of the arcade, whereas for transit tokens the system is usually a single letter and somewhat arbitrary. The three letters are usually the first three letters of the arcade, with token varieties being cataloged by substituting the last letter of the code with the next letter in the alphabet. Unfortunately, Ken Smith fell ill in 1991, effectively ending the activities of this organization. Consequently, although roughly 20,000 arcade tokens are cataloged, tens of thousands of tokens, many of more recent issue, remain unlisted. The exception to this situation are those arcade tokens from the states of Florida and New Jersey, as well as the whole of Canada, where location specialists have kept excellent up to date listings.

### **Collecting Video Arcade Tokens**

Because the series is so large, many different collecting schemes are possible. Many collectors target the whole series, resulting in enormous accumulations. As arcade tokens are readily obtainable, often at scrap metal values, collections numbering more than 10,000 are not uncommon. However, inventories of this size do pose organizational as well as storage challenges.

As with trade tokens, location specialists will find many tokens from nearly every state. Two states stand out in particular both because of the number of tokens and because of the cataloging efforts of their enthusiasts. The father and son team of Bob and Bill Schopp have made a thorough listing of New Jersey pieces. New Jersey is especially interesting because of the large number of amusements at beach boardwalks throughout the state. Steve Ratliff, a well known collector of Florida tokens, has cataloged his state. Both listings are available for free download from the internet.

One of the most widely collected group of arcade tokens are those of the Chuck E. Cheese Pizzatime Theatre franchised chain. Also a creation of Nolan Bushnell, these theme restaurants geared towards younger children feature video arcades and animated robot entertainment while dining on pizza. This series of tokens is interesting in several aspects and has been thoroughly cataloged by Forrest Stevens who lists well over 200 varieties. In the early years of the operation, each restaurant issued dated tokens with the location name specified on them. There are 44 known locations. The key to the series is from Santa Anna, California. Another from San Antonio, Texas is listed by Smith and Alpert but may not exist. Later as the business was consolidated, a single design of token was used in all locations without a place name but still bearing the date of issue. Numerous artwork changes and a wide variety of metals yield an interesting and challenging collection.



Obverse: PIZZA TIME THEATRE / CHUCK E. CHEESE / PINOLE, CA (Outline head of Chuck, a mature rat)  
 Reverse: IN PIZZA WE TRUST / 25 PLAY VALUE / 1981  
 25mm, Brass



Obverse: PIZZA TIME THEATRE / CHUCK E. CHEESE (Detailed head of Chuck, a mature rat)  
 Reverse: IN PIZZA WE TRUST / 25 PLAY VALUE / 1981  
 25mm, Brass



Obverse: SMILE AMERICA SAY / CHUCK E. CHEESE (Forward facing outline portrait of Chuck, a young rat)  
 Reverse: IN PIZZA WE TRUST / 25 PLAY VALUE / 1981  
 25mm, Brass



Obverse: WHERE A KID CAN BE A KID / 1997 (Outline portrait of Chuck, a very young rat)  
 Reverse: same  
 25mm copper plated zinc

A similarly themed chain of restaurants was Bullwinkle's featuring the famous cartoon moose and his friends from the Northwoods. Although not dated or location specific a variety of appealing tokens with Bullwinkle's portrait on the obverse were issued. As the restaurants were not particularly successful, the business folded as the video arcade industry declined.



Obverse: BULLWINKLE'S / P.A.T.-WARD (Outline portrait of Moose)  
 Reverse: FOR USE AT BULLWINKLE'S ONLY / MOOSE MONEY / NO CASH VALUE  
 25mm chrome plated brass



Obverse: NO CASH VALUE / P.A.T.-WARD / BULLWINKLES / (Detailed half length portrait of moose)  
 Reverse: (small number 460)  
 (Three slots for limiting usage to on-site machines)  
 25mm chrome plated brass



Many other cartoon images appear on arcade tokens. A particularly well done short series featuring the Looney Toons characters was from the Gadgets arcade in Keansburg, New Jersey. Sylvester the cat, Tweety Bird, Porky Pig, Foghorn Leghorn, Speedy Gonzalez and of course, Bugs Bunny are all portrayed.



Obverse: LOONEY TUNES PRESENTS / © WARNER BROS. INC. 1981 / NO CASH VALUE (portrait of Bugs Bunny, Porky Pig, Daffy Duck, Foghorn Leghorn, Yosemite Sam, Sylvester the cat, Tweety Bird or Speedy Gonzalez)

Common Reverse: GADGETS / THE GREAT GAME FOOD AND GAME INVENTION ( f, the mint mark of The Franklin Mint)

All 25 mm, brass

Characters from video games are an obvious token theme. The short series from the 1982 World's Fair in Knoxville, Tennessee features seven different games. PacMan, Ms. PacMan, Space Invaders and Donkey Kong are now considered to be classic video games. Qix, Scramble and Gorf are long since forgotten titles.



Common reverse: VIDEO EXPO / THE 1982 WORLD'S FAIR / KNOXVILLE, TENNESSEE (globe)  
All 25mm, brass

Obverse: PAC-MAN / TM MIDWAY CO. / No Cash Value / © MIDWAY / (picture of Pac-Man eating ghosts)

Obverse: DONKEY KONG / NO CASH VALUE / © NINTENDO / (picture of Donkey Kong throwing a barrel onto Mario)

Obverse: SPACE INVADERS / No Cash Value / © TAITO (a scene from the game)

Obverse: MS PAC-MAN / MIDWAY CO. / No Cash Value / © MIDWAY / (picture of Ms. Pac-Man)

Obverse: GORF / MIDWAY CO. / No Cash Value / © MIDWAY / picture of three alien robots)

Obverse: QIX\* / NO CASH VALUE / © TAITO

Obverse: SCRAMBLE / No Cash Value / © Stern Mfg Co. (picture of a spaceship landing on an alien planet)

Apparently only one arcade owner was vain enough to place his own portrait on a token. This was Frank of Frank's Pizza Palace of Appleton, Wisconsin. The author personally obtained this maverick token from him and was surprised with the striking resemblance of the token likeness to the man.



Obverse: IN PIZZA WE TRUST / TOKEN / (picture of Frank)

Reverse: FRANK'S PIZZA PALACE / APPLETON / WI

25 mm, brass

Many other pictorial themes are available. Space ships, racing cars, pizza slices, lasers guns, clowns and all sorts of other youthful favorites are frequently featured.



A small sampling of the variety of pictorial themes on video arcade tokens.

### Conclusion

The evolution of electronic video games was paralleled by a large issuance of tokens in North America. Many of these tokens are mavericks and may remain forever unidentified. The rise and decline of this industry is accurately reflected in this series of tokens. The immense variety available offers ample opportunity for creative collecting strategies.

Collectors of video game tokens are presently without an organization or an up to date catalog. This is unfortunate as the series is a natural one for young numismatists. Perhaps it is time to follow the example of the bimetallic coin collecting community and form a new organization centered around an internet presence.

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## The Best Little Whorehouse in Frisco

Known Advertising Cards and Accounting Checks from Bordellos by the Golden Gate

Jerry F. Schimmel – *PCNS Fellow*

The title of this article is misleading. Of the eight places mentioned here only one or two were middling quality, maybe slightly better. Most bordellos in San Francisco were of the cut-rate, no-frills kind and had been since 1849. A lot of women worked out of cheap cubicles called cribs.

Sailors and factory workers made up their clientele. Tokens or vouchers of some kind were almost always used for the working classes. There was plenty of precedent. Brothel chits were widespread in ancient Rome and no doubt before that. High class joints anywhere and anytime in history never used tokens except as announcements and even then not often.

Brothel tokens came in two styles: as small metal advertisements with an address and fancy design promising glamorous companionship: and as simple metal checks with an address and dollar amount to keep track of the night's goings on.

The latter were sold to customers at the front desk and traded to harlots for their courtesies. The women never touched cash and turned in the tokens for a split of the take. What men got in exchange for tokens can only be imagined.

As far as I know the pieces shown here are the only ones from California that are the real thing.

### BEFORE THE 1906 EARTHQUAKE AND FIRE



#### **Dolly Ogden, 326 Mason Street**

By the time Dolly issued her metal storecard in 1898, San Francisco's brothel system was under attack. Maiden Lane, the city's most infamous alley (then called Morton Street), was closed in 1896 after a sensational murder and suicide. Harlan Place went out with Maiden Lane. Belden Street folded in 1903.

San Francisco was becoming a family city in the 1890s. Churches, temperance unions, businessman's associations and civic improvement leagues – bulwarks of middle class life – were twisting arms at City Hall. The largest population in town, single working men, was never inclined to politics and getting smaller by comparison.

"Clean up Downtown!" was the catchphrase. Lowlife saloons and variety theatres like the Café Royal, Cremorne, Kapp's and Thalia Café on Market Street had their



licenses revoked after a successful political campaign. Bars and dance halls on lower Grant Avenue died with Morton Street.

The area around Union Street began to look like it does now with fancy clothing, furniture and specialty shops. The Morton Street ladies escaped North of Bush Street into Chinatown and Barbary Coast and West of Powell Street into the Tenderloin. Since the Chinese could not vote, they had little choice about their new neighbors.

On the other hand, 1898 was a good time for Dolly to set up shop. The town was full of macho adventurers headed for Alaska's goldfields. Bored troops waited for transportation to the Philippines and in the meantime looked around for a good time.

Dora Ogden came from Pennsylvania. She was 41 years old with three children according to the 1900 census. Her "lodging house" at 326 Mason Street was strategically placed in San Francisco's theatre and hotel district. Phone books listed her from 1899 to 1902.

Dolly appeared first in 1893 at 225 Ellis Street. Curt Gentry called the address one of the city's high class venues. A fire insurance map for the address displays the initials "F.B." The letters stood for "Female Boarders".

Dolly's token is an advertising card distributed to hotel clerks, hack drivers, waiters and bellhops who gave them to well-heeled gentlemen. No doubt the French phrase on the token "Tout Le Meme" (Always The Same) reassured regulars that quality would not suffer in here new digs.

Dolly's building and most of San Francisco east of Van Ness Avenue were destroyed in the Earthquake and Fire of 1906. Later that year, she moved to Webster Street in the untouched Fillmore District where several madams relocated after they were burned out.

#### COMMERCIAL STREET, JACKSON STREET AND BARTLETT ALLEY THE BARBARY COAST AREA 1907-1917



#### **Parisian Mansion, 742 Commercial Street**

Between 1907 and 1917, men could find the Parisian Mansion in the phone book and call ahead for an appointment. Just after 1906 the Mansion and a dozen other buildings on the 700 block of Commercial Street became a middle-class brothel row promoted by Jerome Bassity. A look at the fire insurance maps for 1913 shows nearly every address on the block sporting the characters "F.B." Bassity invested in saloons, brothels, gambling enterprises any vice imaginable. His partner in the Parisian Mansion was Madame Marcelle. The Managing Madame was Louise Duboury. Bassity was not a

nice guy. To him women were so much merchandise. Many were brutalized under his misrule.

The Mansion's token was an advertising piece like Dolly's. The style is French and copied from bronze shellcards used by houses from Paris to Marseille and probably issued to celebrate the Mansion's opening.

French influence predominated in San Francisco prostitution. During the Gold Rush, women were imported from the back streets of Paris to comfort a manly California. As late as 1937, Mafia-like organizations were operating almost openly shuttling women back and forth across the Atlantic.

Most of the Commercial Street houses were architect-designed and many attractive ones are still standing. They are currently at risk for beautification in the best tradition of Home Depot.

### **The Standard, 620 Jackson Street (no photo available)**

If Commercial Street was high class for the Barbary Coast, then the 600 block of Jackson Street was halfway to the bottom. Six-twenty Jackson Street, the Standard Rooming House, was a "cowshed", a structure with three floors of tiny cribs, each rented by women at extortion rates. The Standard was the biggest in the city of its kind and one-quarter owned by the brother of Mayor Eugene Schmitz. The *San Francisco Call* dubbed it the "Municipal Crib".

The *Call's* nickname stuck and became a rallying cry for anti-Schmitz forces. As a result, Schmitz and Attorney Abe Ruef were convicted of graft. In due time, Schmitz's sentence was overturned. Ruef went to San Quentin. Later, Schmitz was elected to the Board of Supervisors where he served until he died in the mid-1920s.

A 21mm brass token with the building's name and address was reported by Charlie Kappen although he never saw it. If the token exists it must have been used in a slot machine at the front entrance cigar stand.

The Municipal Crib has since been converted into the Star Theatre which features Chinese movies and an occasional Peking Opera.



### **Ivy Leaf, 618 Jackson Street**

Downhill from 620 past a dim passageway was a two-floor storefront at 618 Jackson Street. You went upstairs for the action. Like Commercial Street, fire insurance cartographers annotated nearly every building on the 600 block of Jackson Street with the letters "F.B."

The census listed six white women at 618 between the ages of 27 and 30. They claimed to be dressmakers, florists, laundry workers, store clerks and tailor's helpers. Their nationality was French. Nobody was called "Ivy Leaf".

Ivy's \$2.50 denomination is unusually high. The inmates must have offered something really exotic. The token was issued about the same time as the Parisian Mansion, that is, 1907 to 1912.



### **Lucy Mathieu, 33 Bartlett Alley**

Bartlett Alley was the seediest brothel street in town. In the late 1800s, it was a locale for Chinese slave girl pens.

After the Earthquake and Fire, it became equal opportunity with a mix of Asian, Black, Latino and White women. On the south side of Jackson Street was Washington Alley, nicknamed Fish Alley, another of the same. Chinese merchants held a daily fish and crab market on the cobblestones while johns and their threaded a path through the stalls to nearby saloons and cribs.

Lucy Mathieu shows up at 747 Commercial Street in 1909, 942 Broadway in 1913 and 1914 and 1955 Taylor Street in 1916, listed there as "Louisiana" Mathieu. The token shown provides the only documentation of here enterprise in Bartlett Alley.

In 1909, city fathers changed Bartlett Alley to Becket Street. Fish Alley became Wentworth Place.



### **47-49 Bartlett Alley**

A crowd gathered in Bartlett Alley on December 9, 1914. District Attorney Charles Fickert declared that the end of prostitution was near. A state law had passed holding property owners financially responsible for immoral activity on their real estate. Fickert filed suit against William Callaghan, owner of 40 Bartlett Alley and the resident Madame, Josephine Wright. It got front page coverage.

Slumming sightseers in furs, silk stockings, top hats and gold-headed canes mixed with ladies of the night and pimps to watch the girls get eighty-sixed. However, Fickert had gone far overboard in an effort to look tough on vice.

Nobody was roused. Legal papers had been filed at the court house and nothing else. Disappointed ogles drifted away. The lawsuit dragged on while Ms. Wright and her charges plied their trade.

Like Commercial Street, all insurance map addresses on Bartlett Alley were labeled "F.B" including 33, 40, and 47-49. Otherwise nothing is known about 47-49. The token was made at the same time as Lucy's.



### **I. Wells, 38 Ross Alley**

The Wells pieces may or may not be brothel tokens but chances are good that they are. Two things come to mind: the denominations are the same as the Bartlett Alley pieces and made at the same time; the address was in a street where brothels were located from time to time and less than a block from Bartlett Alley.

Ross Alley is a traditional Chinatown thorough fare uphill from Grant Avenue connecting Washington and Jackson Street. It has been there since the beginning of time.

No one named I. Wells was found for Ross Alley; however there was a Madge Wells at 418 Dupont Street in 1907 and 720 Commercial Street in 1908. Another candidate is Ida Wells listed as "widow" living at Pine and Hyde Streets in 1908, Leavenworth and Sacramento Streets in 1913 and 1914 and Pine and Jones Streets in 1917. The latter addresses are close together in an area where a few upscale brothels were located twenty years later.

Number 38 Ross Alley does not exist now. Where it should be is a modern structure. The Wells tokens always com uncirculated or in very high grades. Maybe the enterprise fell through before they could be used.

At noon on Valentine's Day 1917, San Francisco's finest closed Barbary Coast brothels. Customers were waved away. Women were allowed to pack and carry off their belongings. Officers went door to door making sure that all buildings were empty. Houses in the Tenderloin went dark two weeks before.

Unlike Morton Street in 1896, the women of 1917 refused to go without a whimper. Prostitutes of all ages and colors jammed the pews of the Central Methodist Church at O'Farrell and Leavenworth Streets. They demanded a hearing with Reverend Paul Smith, leader of the anti-brothel movement. Where were they supposed to go?

One woman testified that it was impossible to live “on the miserable excuse” for wages available to women as family breadwinners. Three-quarters of the women were single mothers. Few had any education or job skills.

Jobs were promised. Politicians would raise the minimum wage. Society women opened tastefully decorated offices to help any girl wanting to reform. Five women showed up.

District Attorney Fickert declared that 1400 women had been chased out and 200 houses closed. In a fit of common sense, he warned that closing the houses would not end prostitution.

Church services of thanksgiving were held by the faithful. Reverend Smith toured the state giving lectures on his experience with the fallen. Few jobs were offered and a minimum wage forgotten. The women dispersed to points unknown.

### GOING UNDERGROUND, SORT OF 1920-1950



#### **Rose, 1323 Stockton Street**

Rose was in the phone book longer than the Parisian Mansion. From 1923 through 1937, she appears as Mrs. Rose B. Roy, Manager, Clark Hotel, 1323 Stockton Street, furnished rooms. Information suggests that she was married, husband and wife managing one or more houses across the San Mateo County line near what is now the Cow Palace.

After a one year absence from the directories in 1938, she reappeared in 1939 and 1940. The rooms at 1323 had become the Rose Hotel. The tokens may have been issued then.

Her absence from the 1938 directory had a reason. Twenty years after the alleys closed, a list of 135 addresses was published in the dailies. All locations were house of prostitution operating more or less openly – 1323 Stockton Street was prominent.

From November 1935 through March 1937, ex-FBI agent Edwin Atherton investigated reports of police graft. A major discovery was that 135 houses were kept running through an intricate system of police payoffs. Our Maisons des Joie were almost as wide open as they were before 1917.



Even after the Atherton report madams like Rose kept going. U.S. entry in World War II saw the emergence of new dens as GIs and shipyard workers filled the Bay Area. San Francisco's free-wheeling brothel tradition would not end until the 1950s.

### CATALOG OF SAN FRANCISCO BROTHEL TOKENS

Letter and number combinations are listed under each description taken from works of the two cataloguers of California tokens, Stephen Album (A#) and Charles Kappen (K#).

1. Aluminum 24mm toothed border obverse, beaded border reverse, plain edge.  
O: IVY LEAF/ 618/ JACKSON ST./ moise k. co.  
R: \$2 50  
(Album#SFO80-I24; Kappen#1410. One specimen known.)
2. Brass 28mm recessed beaded borders, plain edge.  
O: LUCY MATHIEU/ 33/ BARTLETT ALLEY  
R: 25c  
(A#SFO80-M64; K#1577. 3-5 specimens known)
3. 50c variety reported but not confirmed. Details unknown.  
(A and K unlisted)
4. Brass 29mm plain borders and edge.  
O: DOLLY OGDEN/ 326 MASON STREET/ (star in wreath)  
R: TOUJOURS/ LE/ MEME/ l. h. moise s.f.  
(A#SFO80-O23; K#1898. 3-5 specimens known)
5. Octagonal gilt brass or copper 25mm, plain border obverse, line border reverse, plain edge.  
O: PARISIAN MANSION/ 742/ COMMERCIAL ST./ S.F. CAL.  
R: (bust of young woman)  
(A#SFO80-P28; K#2025. 15-20 specimens of all varieties known.)
6.
  - a. Same as 5 in plain copper.
  - b. Same as 5 in plain brass not examined.
7. Brass 21.5mm plain borders and edge.  
O: ROSE/ 1323/ STOCKTON ST.  
R: \$1 50  
(A# unlisted; K#2243. 15-20 specimens known.)
8. Brass 24mm plain borders and edge.  
O: (same as 7)  
R: \$200

(A#SFO80-R55; K#224. 10-12 specimens known.)

9. Brass 21mm unknown borders and edge.  
O: THE STANDARD/ 620/ JACKSON/ ST/ moise s.f.  
R: (unknown)  
(A# unlisted; K#2465. Description taken from Kappen's listing, otherwise unconfirmed)
10. Aluminum 24mm toothed borders, plain edge.  
O: I. WELLS/ 38/ ROSS ALLEY./ moise k. co.  
R: 25  
(A#SFO80-W81; K# unlisted. 10-15 specimens known)
11. Aluminum 35mm toothed borders, plain edge  
O: same as 10  
R: 50c  
(A# unlisted; K#4518, 10-15 specimens known)
12. Brass 23mm recessed denticled borders, plain edge.  
O: 47-49/ BARTLETT ALLEY  
R: 50c  
(A and K unlisted. One specimen known.)

#### CREDITS AND COMMENTS

Thanks go to Duane Feisel and Ron Lerch for permission to photograph their collections.

Charles Kappen listed a token for Madame Pauline (K#1505). Further research revealed no evidence for this being a San Francisco token. Chicago is the most likely token town of issue.

Collectors will run across many purported but false brothel tokens. They are mostly dollar size brass pieces with incuse inscriptions. A complete list is available in Nolan Tucker's The Fantasy Brothel Tokens (1997).

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San Francisco City and Telephone Directories 1893-1955

## The Charbneau dollars of the Golden Gate International Exposition

Bill Weber

Among the more interesting souvenir memorabilia created for the Golden Gate International Exposition are the diminutive (12.2 mm) medals struck by Jules Charbneau, a San Francisco jeweler. His issues are dated for both years of the exposition, 1939 and 1940. They are found struck on gold plated copper, gold plated sterling, sterling, "solid gold" (10K, 14K, 22K) and platinum. Hibler and Kappen (1963) reports examples struck in copper but not gold plated. None are currently known to exist.

This updated listing of Charbneau dollar varieties was assembled from data provided in *Small California and Territorial Gold Coins* by R.H. Burnie published in 1955 and *So-Called Dollars* by H.E. Hibler and C.V. Kappen (HK) published in 1963. Additional varieties were reported from specimens which reside in collections formed by Jay Roe, Bill Weber and Jim Vanek. Most Charbneau dollars can be attributed to Burnie on pages 86 and 87 with valuations provided on page 94. HK lists varieties in gold and other metals on pages 72 and 145. Neither reference correctly lists all eighteen different varieties reported to date.

HK reports a **total** of 2,752 Charbneau medals struck in the following alloys: Platinum (2), Gold (2500), Sterling (200), Copper (50). When 2,500 pieces are distributed among the twelve gold varieties which are described as "Solid Gold", 10K, 14K and 22K, it seriously dilutes the number of pieces available to collectors. We assume that HK did not know of, or elected to include the seven additional varieties Burnie described in 1955. Three additional varieties have been reported by collectors of the series. HK's concluding comments were, "Sale was disappointing and the bulk of the entire issue was melted down". However, this seems unlikely for several reasons. Sterling and solid gold specimens are often seen with nicely crafted loops or lapel studs. Many were also crafted into jewelry. An oval brooch made of ten sterling pieces and a crucifix made with six sterling pieces have been recently reported. These jewelry pieces consist of carefully connected Charbneau dollars dated both 1939 and 1940. It is possible, even likely, that Charbneau himself made these pieces as he was a jeweler by trade.

The diminutive size of Charbneau's dollars required an attractive gold covered box to ensure that they were not lost in a pocket or purse. Box interiors with either one or two holes have been reported. The author's case has one opening (with a 1939 c/s 1940 sterling specimen) and measures 60x45x12mm. The cover states "JULES CHARBNEAU / 645 STOCKTON ST. / SAN FRANCISCO, CALIF." The two holed boxes contained sterling and gold specimens. It is unknown whether three-holed boxes for the additional copper piece were made.

Collectors today are challenged to find surviving examples in **any** alloy and one is truly blessed to acquire five of six varieties for his collection.

## Points of interest:

- A. The selection of the medals' obverse: Burnie selected the Pacifica side, HK chose the Tower of the Sun side. Tradition favors the dated side so we use here the Tower of the Sun side.

*Obverse:* Border legend: GOLDEN GATE INTERNATIONAL EXPOSITION embracing a view of the exposition's main entrance. Featured are the Tower of the Sun, the Portals of the Pacific and the Golden Gate Bridge with a ship below left and an airplane above right. Below all, the date, either 1939 or 1940 on sterling and gold issues, 1939 only on gold plated copper or platinum issues.

*Reverse:* PACIFICA, the expositions patron goddess wears an ornate Aztec (?) headdress over coiled, shoulder length hair. Gold plated copper, gold plated sterling and sterling issues have no value stated. Gold examples have the number "1" to Pacifica's left and the letter "D" or a star symbol to her right. The letter "D" was assumed to express the value of dollar. Replacing the letter with a star was made to avoid problems with the United States Treasury Department, i.e. that Charbneau was striking and issuing \$1.00 coins. The border below may read "STERLING", "SOLID GOLD" or "SOLID GOLD" with alloy, e.g. 10K, 14K or 22K.

- B. The obverse-reverse orientation may be either "coin" or "medallic". None seen to date exhibit any partial die misalignment.
- C. Obverse: The designers' (?) initials C M J appear before the letter "G" of GOLDEN on all varieties.  
Reverse: C M J appears on gold examples only. The initials are arranged vertically on the left side of Pacifica's headdress. HK erred in that no initials are found on any of the gold-plated copper or sterling varieties.
- D. Copper. Listed and described in HK as "*#490 Copper, dated 1939 or 1940, Extremely Rare, \$115.00, Reportedly 50 copper pieces struck which sold for \$1.00*" No examples are currently known which match HK's description. Unlisted in Burnie.
- E. Gold-plated copper. Unlisted in HK and Burnie. Dated 1939 only on examples seen or reported to date. No alloy provided as on the gold and sterling silver issues. It is assumed (based on weight) HK's copper listing #490. Diagnostic features noted:  
Obverse: See note A above.  
Reverse: "Stippled" or textured fields. Each of Pacifica's cheeks have a raised vertical line, possibly a tattoo. Note: As with any gold or gold-plated piece, check the edges very carefully for "test marks". (Editors note: some examples exhibit worn plating on Pacifica's nose)
- F. Sterling Silver:  
Obverse: See note A above. Dated both 1939 and 1940.  
Reverse: STERLING is prominently displayed below the bust of Pacifica, No designers initials or value. HK reports "*500 total pieces struck which sold for \$1.00 each*". Some are looped or soldered together to form various forms of jewelry.
- G. Gold-plated sterling.

Obverse: See note **A** above. Dated both 1939 and 1940. Unlisted in HK  
Reverse: As described above for Sterling varieties. 12.2 mm. 17.7 grains

## **H. Gold**

Obverse: See note **A** above. Dated both 1939 and 1940.

Reverse: With numeral "1" to the left of Pacifica, the letter "D" or a star symbol to her right. Struck with both "SOLID GOLD" and no alloy denoted or with "SOLID GOLD" and alloy, 10K, 14K and 22K displayed below the bust of Pacifica. Also seen with 22K struck over 10K. Designer initials CMJ are arranged vertically on the left side of Pacifica's headdress. HK states "Total pieces struck, both years, 2500 gold, sold for \$5.00". HK describes only two varieties, #488 and #489, see Burnie D10 and D15. It is unusual to find this disparity in varieties reported by responsible catalogers. It is quite possible that in 1961 and 1962, so-called dollar collectors could only provide a limited number of Charbneau dollars for Hibler and Kappen's inspections. The three additional varieties that have emerged since 1963 is not unusual. It would not be surprising if other "star" varieties were reported. Gold issues often come with a loop attached for wearing on a necklace or bracelet. It is not known why Charbneau used so many different gold alloys or whether they were all sold at the same price, stated by HK to be five dollars.

- I.** The small 40 c/s was a logotype punched on unsold 1939-dated gold and sterling specimens. Varieties dated 1940 in sterling and gold required engraving the numerals "40" over a partially erased "39" to satisfy anticipated sales in that year.
- J.** Four different obverse dies were used, one for copper, two for sterling and one for gold. Eight different reverse dies were used, one for 1939 copper, two for 1939 and 1940 sterling, four for 1939 and 1940 gold and one for platinum, assuming that it was marked as such.

## **Listing**

Gold-plated copper: Unlisted in HK and Burnie.

#1 **1939** Gold plated copper with "stippled" (Roe called "speckled") fields. Coin axis.  
14.2 grains

Sterling silver: Listed in HK, unlisted but acknowledged in Burnie.

#2 **1939** HK #487 12.2 mm, 1.16 grams

#3 **1939** small incuse 40 counterstamped in upper left field of obverse.

#4 **1940** HK #487 but 1940 is engraved over 1939.

Gold-plated sterling. Unlisted in HK and Burnie.

#5 **1939** Gold plated HK #487

Gold: All have the number "1" to left of Pacifica and the letter "D" or a star symbol to her right. All have "SOLID GOLD" at her base at the border.

#6 **1939** Burnie D10, HK #488, "D", no alloy above "SOLID GOLD"

#7 **1939** Burnie D11, "D", "10K" above "SOLID GOLD"



- #8 **1939** star, "10K" above "SOLID GOLD"
- #9 **1939** Burnie D12, "D", "14K" above "SOLID GOLD"
- #10 **1939** Burnie D13, "D", "22K" above "SOLID GOLD"
- #11 **1939** Burnie D14, "D", "10K" above "SOLID GOLD", small "40"  
counterstamped in upper left field of obverse.
- #12 **1940** Burnie D15, HK #489, "D", no alloy above "SOLID GOLD"
- #13 **1940** Burnie D16, "D", "10K" above "SOLID GOLD"
- #14 **1940** star, "10K" above "SOLID GOLD"
- #15 **1940** Burnie D17, "D", "14K" above "SOLID GOLD"
- #16 **1940** Burnie D18, "D", "22K" above "SOLID GOLD"
- #17 **1940** star, "22K counterstamped over 10K" above  
"SOLID GOLD"

Platinum: Only two struck per HK. No alloy provided at border. How did HK determine them to be platinum?

- #18 **1939** number "1" to left of Pacifica and the letter "D" to her right.



Gold-plated copper (1939)



Sterling silver (1940 over 1939)



Gold-plated sterling silver (1939)

## Short Articles

The following short articles are reprinted from the monthly Bulletin of the Pacific Coast Numismatic Society. Members are encouraged to submit writings to the Bulletin. Thanks to all who have contributed.

## Grading Paper Money of Sing Sing Prison, Sarah Nordin



*Five dollar scrip note from Sing Sing Prison, Ossining, NY (photo by P. Nordin)*

Sing Sing Prison, on the banks of the Hudson River in Ossining, New York, issued metal tokens and paper currency for use by inmates. Each note measures 78mm x 181mm, and is printed on one side only, on unwatermarked paper. The basic design carries a large “MWL” in the center, referring to the *Mutual Welfare League*, an organization within the facility begun by Warden Thomas M. Osborne. The MWL motto, “Do Good, Make Good” is prominently displayed across each denomination. Denominations are known for one dollar, five dollars and ten dollars. A twenty-dollar note may exist, but it has not been confirmed

Most Sing Sing notes grade XF or above. This is in contrast to the tokens of 1¢ to 50¢, most of which grade Fine or below. To understand the discrepancy, it’s helpful to understand the nature of the facility. Inmates only needed money to purchase low-cost items at the MWL’s small store. Tokens would be all that is needed for most purchases; logically, they would see the most use.

It could also be argued that paper money would actually be a liability for both the inmate and the staff. Even a single dollar would have considerable purchasing power, which would make an inmate an easy target for extortion. On the other hand, if an inmate were able to accumulate enough money, he could negotiate favors from other inmates. That’s not good news for the prison staff, because paper money would be easier to hide from sight than an equivalent amount of tokens.

Comparing the well-circulated Sing Sing tokens to their high-grade paper counterparts, it’s very likely that the metal tokens saw hard work in the pockets of convicts who did time “up the river”. Meanwhile the paper money probably spent most of its time in the MWL bank.

## Seagulls and Utah Prison Tokens, *Sarah Nordin*

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*Utah Prison token **Zara** UT11-13 (photo by P. Nordin)*

In the mid-1980's, the Utah Department of Corrections produced a series of tokens for use by inmates in the state prison system. Prison tokens don't usually carry dates or designs, but the Utah series is an exception to both rules. The 23mm and 25mm brass pieces were dated 1985 and 1988, and at least one obverse design of 1985 carries a stylized image of a seagull. They are listed in Zara's catalog on prison tokens as UT-11 through UT-13.

The California Gull is the state bird of Utah. The story goes back to 1847, when the first Mormon settlers in the area of modern-day Salt Lake City were almost driven to starvation by a three-inch-long species of shieldback katydid, later named the Mormon Cricket, which ravaged their fields. The pioneers were saved by large flocks of hungry California Seagulls, which flew in from Salt Lake and consumed the insects. Latter Day Saints refer to the incident as the "Miracle of the Gulls", and the California Seagull has enjoyed a place of honor ever since.

Prisoners may not exactly be "free as a bird", but the seagull image on the Utah 1985 token serves as a reminder of the state's history. There is no other recorded use of a bird from any state on a prison token.



## Make Your Own Coin Holders *Phil Nordin*

Whether you're protecting your best coins, passing fragile items around a classroom, or preparing an exhibit, rigid plastic holders are a good choice. There's more good news: hard plastic contains no polyvinyl chloride (PVC), which means that these holders provide chemical as well as physical protection. And it doesn't take a trip to a museum to demonstrate that hard plastic holders convey a feeling of elegance that other holders can't match. Here's how to make your own holders. You'll save money over the commercially made varieties, and you're not limited to standard dimensions and thicknesses. What's more, you'll soon find yourself producing holders that are as good as, if not better than, the commercial ones.

### Before You Begin

Don't let trade names confuse you. Plexiglas®, Lucite®, polycarbonate, etc, all refer to variations of hard acrylic plastic. Different brands have different characteristics, and these traits are definitely important to users like contractors and engineers. But for making coin or currency holders, one brand name is as good as another.

Plastic comes in a variety of thicknesses. Start with one-eighth inch thickness for your first few holders. For larger holders, ¼" thickness works well for items as large as an uncut sheet of currency. You may also want to try the ¼" thickness for the outside of special pieces. The extra heft conveys the message that the contents of the holder are indeed important, and the extra cost of the plastic is very slight.

### Basic Skills

Professional-looking holders call for three basic skills:

- ✓ Cutting
- ✓ Drilling
- ✓ Polishing

**Cutting plastic** is most easily done with a special knife, available at a plastic supply store or large hardware center. In addition to the knife, spend at least five dollars on what will probably be your most expensive single purchase: an **accurate** steel ruler. Reason for the accuracy: the more carefully you measure your pieces in the first place, the less time you'll have to spend filing them down later. An accurate ruler will quickly become your best friend whenever you work with plastic.

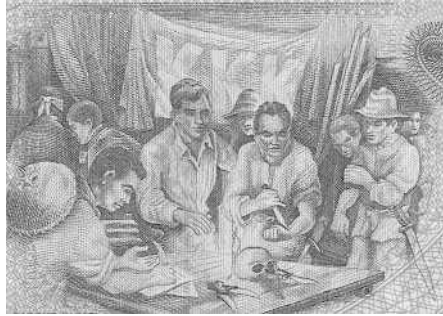
**Drilling plastic** is easy. For coins, a typical holder consists of a three-layer sandwich, with the center layer containing a hole that matches the coin in diameter and thickness. If you own a power drill, all you need is a suitable size hole cutting attachment from any hardware store. My strategy is cut a hole that's about 2 or 3 mm too small for the coin. Then I use 80-grit sandpaper to fine-tune the diameter for an exact fit.

**Polishing** is a step that will make your holder stand apart from mass-produced pieces. I use a series of progressively fine sandpaper up to 2500 in grit; then I follow with a commercial polish. The process takes me an extra twenty minutes or so for an average holder, and to me it's time well spent.

Try it yourself. Stop by a plastic supply store and pick up a few pieces of scrap. Then see how easy it is to give your coins and currency the protection and beauty of a truly custom plastic holder.

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## The Philippine KKK: The “First Republic” *Phil Nordin*



*Vignette from a Philippine note (photo by P. Nordin)*

Occasionally, a numismatic item surfaces in the marketplace attributed to a Philippine branch of the Ku Klux Klan. The Klan did not operate in the Philippines, but a revolutionary group called the *Katipunan ng Mga Anak ng Bayan* (“Society of the Sons of the People”) was active in the late 1890’s through the turn of the century. This group is often abbreviated as the *Katipunan*, or more simply as “KKK”. The Katipunan was organized in the mid 1890’s against Spain, under the leadership of Andres Bonifacio, the “Father of Philippine Democracy”, and Emilio Aguinaldo, who became president of the first Philippine Republic. Aguinaldo declared Philippine independence on June 12, 1898, but the young nation was soon caught up in the Spanish-American War and became subject to U.S. administration in 1901. The Americans returned self-government to the Philippines on July 4, 1945, but because of the KKK’s efforts, Filipinos trace their independence day to the First Republic, as of June 12<sup>th</sup>. Aguinaldo authorized coins under the newly drafted constitution. Two types of copper coins, 26mm and 30mm, are known. Paper money was initially authorized under the same November 30, 1898, legislation, and was supplemented by presidential decree dated April 24, 1899. Notes of the First Republic may carry either of these two dates—or sometimes, both. The Katipunan is depicted on Philippine Central Bank 5 Piso notes from 1967 through 1985, which show a graphic blood ceremony. The “KKK” banner is prominently featured in the background. Uncut sheets are known for a few notes in this series. The same vignette is used on current-issue Philippine 10 Piso notes. Both Aguinaldo and Bonifacio are well represented on Filipino coins.

## Die Varieties of the Philippines Monkey-Eating Eagle, *Phil Nordin*

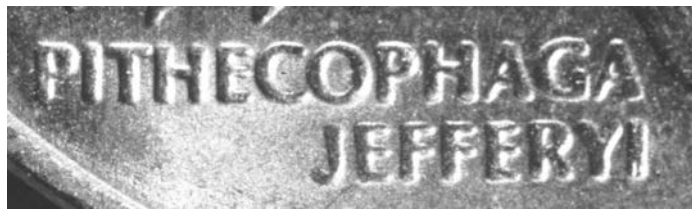


1983 Philippines fifty sentimo coin (photo by P. Nordin)

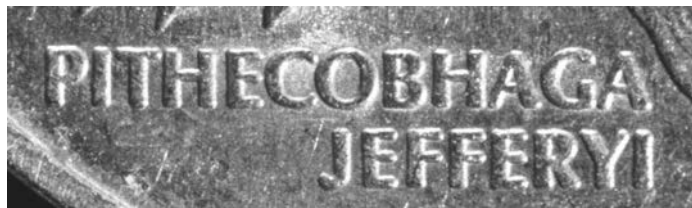
In 1983, the Central Bank of the Philippines replaced the reverse designs of its minor coinage with the so-called “Flora and Fauna” series, to highlight the archipelago’s biodiversity. For the copper-nickel 50-sentimo, KM-242.1, a dramatic image of the endangered Monkey-Eating Eagle was chosen. The coin measures 25mm in diameter. Mintage of the 1983 issue was 27,644,000 pieces.

The eagle is endemic to the southern Philippine island of Palawan, where its local name is *tabon*. The scientific name of the eagle is *Pithecophaga jefferyi*, the first word referring to the genus, or group of related eagles, and the second word referring to the species, the specific kind of eagle.

Each of the coins in the Flora and Fauna series carries the scientific name of the plant or animal represented. In the case of the 50-sentimo, a misspelling of the genus created a variety, KM-242.2, spelled *Pithecobhaga*. The variety seems confined to circulation strikes only.



Correct spelling of the genus (*Pithecophaga*) (photo by P. Nordin)



Incorrect spelling of the genus (*Pithecobhaga*) (photo by P. Nordin)

The variety appears to have been created early in the year. A Midwest coin dealer obtained a quantity of the Flora and Fauna coins directly from the Central Bank. Largely because of his inventory, uncirculated examples of the misspelled 50-sentimo variety are readily available in the market today. By contrast, specimens in circulation were

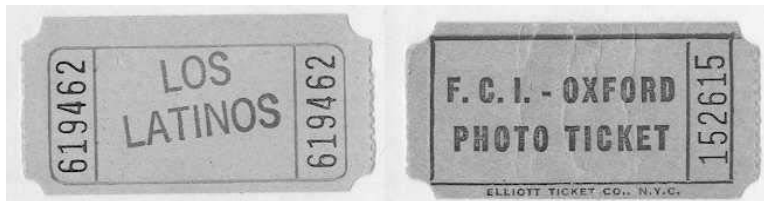
uncommon in the Philippines. I was in the Olongapo area at the time, and I checked 100 coins from the local bank. I found only two of the misspelled variety, and I saw only one more for the time I was there. My guess is that the Central Bank located the misspelled hub which created the dies, and removed it from use.

### **The Prison Photo Tickets of Oxford, Wisconsin, Sarah and Phil Nordin**

In the late 1970's until at least 1984, Wisconsin prisons experimented with tickets, coupons and punchcards for use by inmates. The State Prison at Waupun is known to have issued different sets of tickets, all measuring 51mm x 23mm. Some tickets were denominated in increments from one cent to 1 dollar, while others were printed for specific uses, such as hobby orders from the prison canteen. Still others, stamped "*Los Latinos*", were sold by the Latin-American Cultural group within the prison and redeemed for soda. The intent was to give approved inmate groups some measure of control over certain "consumer goods", similar to the famous Mutual Welfare League at Sing Sing Prison in upstate New York.

Recently, a few tickets were identified from the Federal Correctional Institution at Oxford, Wisconsin. They measure 52mm x 26mm, and contain the annotation **F.C.I. – Oxford // Photo Ticket** in sans serif letters in black. A six-digit serial number appears at right. The border is in black. The back of the ticket is blank. Paper is salmon in color. Printer is identified as Elliott Ticket Co., New York City. These are the first tickets known from a Wisconsin federal facility. To our knowledge, they are described and illustrated here in a numismatic article for the first time.

According to a retired corrections officer at the Oxford facility, these tickets were purchased from the inmates' commissary fund for use in the visiting room, for the inmate to get a picture of his family. The officer went on to say that the tickets had to be discontinued because the inmates were using them for gambling.



## Propaganda Leaflets of Operation Desert Storm *Phil and Sarah Nordin*

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*Gulf war propaganda note (photo by P. Nordin)*

The military operations in the Persian Gulf in 1990 and 1991, called “Desert Shield” and “Desert Storm”, included the use of propaganda leaflets by units on both sides of the conflict. Several varieties of leaflets used by Coalition forces have a numismatic connection, because the face was a color copy of an Iraqi 25 dinar note, Pick #73. The original note measures 176mm x 80mm, but the leaflets were printed slightly smaller, at 164mm x 73mm. The face designs of both the note and the leaflet feature a group of charging horsemen and a head-and-shoulders portrait of General Saddam Hussein facing left, in military uniform. The note is watermarked with a portrait of Hussein and carries a security thread, while the leaflet is printed on plain paper.

The back design of the original note carried an image of the city gates to Baghdad and a monument, while the back designs of the leaflet addressed the conflict. Several varieties of leaflets were printed as so-called “Safe Conduct Passes”, and gave instructions on how to surrender to Coalition forces. Others carried cartoons that made fun of Saddam. One leaflet carried a mouth-watering description of the food rations served to Coalition forces, and included the statement, “*Prisoners are fed the same meals as Coalition soldiers*”. Iraqi leaflets used against Coalition forces were larger, typically measuring 200mm x 140mm. The Iraqi leaflets were printed on one side only. They typically addressed philosophical issues of the conflict, such as whether the risks of war are worth the outcome. Few Iraqi leaflets appear to have been actually used against Coalition forces. On the other hand, Coalition troops reported that many surrendering Iraqi soldiers had dinar-faced leaflets in their possession.



## Take a Ride to San Quentin (and Return) by Sarah and Phil Nordin

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*San Quentin transportation token (photo by P. Nordin)*

While cable cars are a favorite form of transportation in the Bay Area, the bus ride to San Quentin Prison must certainly be one the least popular. When the Richmond-San Raphael Bridge opened on 1956, the state prison at San Quentin became readily accessible by motor vehicles. Cecil J. Allen began bus service that same year between Richmond and San Raphael. Of interest to numismatists are the tokens he prepared for fares between San Raphael and the correctional facility at San Quentin. The tokens are brass, 32mm in diameter. The obverse carries the inscription CECIL J. ALLEN in three lines, surrounded by ★RICHMOND-SAN RAPHAEL★BRIDGE BUS. The reverse says GOOD FOR/ONE FARE around the edges, with the inscription ★TO/SAN/RAPHAEL/OR/RETURN★ in the center.

To be accurate, that's not what the first tokens actually said. The initial batch misspelled the word "RICHMOND" by omitting the "H". These error tokens are almost always encountered in uncirculated condition, lending support to Jerry Zara's note that the typo was immediately discovered and the tokens returned to the manufacturer without being used. The tokens were sold as scrap, and some found their way to collectors. Zara also notes that Mr. Allen died shortly after the corrected tokens were received, and the bus line was discontinued for a while. Subsequent operators did not issue tokens. The popularity of these tokens is reflected in the fact that at least two different woods have been produced in their likeness. Both pieces carry references to the original inscription ("Richmond" is properly spelled). One design, Atwood #805-A, carries the obverse image of Morgan dollar, while the other design uses the reverse of a Peace dollar.

## San Francisco's Own *Michael Wehner*



*Silver medal honoring San Francisco veterans of the Great War*

As recent events painfully remind us, the “War to end all wars” unfortunately did not fulfill that promise. The 363<sup>rd</sup> Infantry Regiment of the 91<sup>st</sup> Infantry Division was largely composed of volunteer San Franciscans during the First World War. Quickly nicknamed “San Francisco’s Own”, the 363<sup>rd</sup> saw extensive action in the Meusse-Argonne offensive of 1918. When the unit returned home in April 1919, a huge parade was held on Market Street to welcome them. This sterling silver medal was a memento of that occasion. On the front are side by side portraits of two soldiers encircled by the words “SAN FRANCISCO TO HER WARRIOR SONS 1919”. The pinback portion has a space for the soldier’s name to be engraved, however the medal is rarely seen this way. The back is blank, except for the maker’s mark, Granat Bros and the fineness 900/1000.

## Brazilian Pavilion GGIE medal, *Michael Wehner*



Obverse: BRAZILIAN PAVILION / GOLDEN GATE INTERNATIONAL EXPOSITION / 1939 / (Small signature SHREVE & CO S.F.) / (Pavilion building)  
Reverse: ESTADOS UNIDOS DO BRASIL / (Brazilian Coat of Arms)  
63mm diameter, brass

This large and seldom seen brass medal commemorates the Brazilian Pavilion at the 1939 Golden Gate International Exhibition. Presented to promote Brazil and its products, the pavilion featured a large café in its south wing where fair goers sipped Brazilian coffee and mate, a South American herbal tea. Pictured on the medal is the main entrance showing a large floral mural on the west side of the tower. Murals also adorned the eastern side of the tower. Decorated with Bird of Paradise, tree-ferns, philodendrons, and rubber and banana trees, the interior was donated to the East Bay Regional Park District and rebuilt after the fair closed with a new exterior as the “Brazilian Room” in Tilden Park in Berkeley. Famous for its exotic Brazilian hardwood paneling, including the rare species Jacaranda and Sucupira, the Brazilian room remains a popular place for weddings and parties.

The medal was manufactured by the San Francisco jeweler Shreve & Co. The original finish of the piece is unclear. The specimen at hand is oxidized. The only other piece known to the author (via an internet photo) appeared to be brilliant in finish.

## **Dahlia Society of California Gilt Medal *Michael Wehner***



*Gilt medal of the Dahlia Society of California*

The dahlia, long regarded as the city flower of San Francisco, was officially recognized as such on October 4, 1926. This ancient and showy plant was discovered in central Mexico by the Spanish, who sent samples back to Madrid. There, in the late 1700's, the dahlia was given its name by an archbishop to honor Dr. Andreas Dahl, a Swedish botanist, who had studied them in the botanical gardens.

The Dahlia Society of California is still active, meeting monthly in San Francisco and sponsoring an annual Dahlia show at the San Francisco County Fair Building in the Golden Gate Park. This medal features a semi-nude figure overlooking a sunset over the Golden Gate. Her right arm is outstretched while her left arm bears a bouquet of dahlias. The reverse is inscribed to "J.W. Davies, Meritorious Exhibit Class B, 1919". This beautiful medal is gilt over copper.

## A medal from the Islam Temple *Michael Wehner*



Obverse: ISLAM TEMPLE / SAN FRANCISCO / (*California state seal*) / LOS ANGELES 1906  
Reverse: blank

The Ancient Arabic Order of the Nobles of the Mystic Shrine was founded in New York City in 1872 by a group of thirteen Masons who desired a new fraternity, in which fun and fellowship would be stressed more than ritual. Famous for funny hats, conventions, camel rides and formation parade maneuvers of go-karts and mini bikes, the Shriners have evolved into a philanthropic organization. A network of twenty-two hospitals specializing in children's needs and burn care are currently sponsored by the Shriners. The famous East-West Shrine College All-Star football game, most recently played in San Francisco at PacBell Park, is a major fundraiser for these activities. In 1997, their hospital in San Francisco on 19<sup>th</sup> Avenue was closed and replaced with a modern hospital in Sacramento. Each local chapter of this fraternal organization is called a "Temple". Chartered in 1883, the Islam Temple is the oldest Shrine temple in the western United States. (PCNS is the oldest numismatic society in the west.) Originally located in San Francisco, this temple now operates out of San Mateo.

This copper medal was likely part of a convention badge for an Islam Temple attendee to the 1906 convention in Los Angeles. The site of the convention was the then newly built Shrine Auditorium, a favorite location for Hollywood award shows as it is the largest auditorium in the country.



## Willie Mays Souvenir Pocket Piece *Michael Wehner*



Barry Bonds hits his 500<sup>th</sup> home run into the San Francisco Bay to win the game against the much despised Los Angeles Dodgers. This dramatic moment plus his 472 stolen bases certainly reserves a place for him in the Hall of Fame. Nonetheless, the greatest player to ever wear the Giants uniform is certainly Willie Mays. With the third highest career total of 660 home runs, the “Say Hey Kid” was one of the flashiest to ever play centerfield. In addition to his obvious power, he could also run (338 stolen bases) and hit for percentage (3283 hits, .302 lifetime batting average). His fielding abilities are also legendary, from his cap flying off as he ran towards the ball (it deliberately was a size too small!) to his famous over the shoulder game saving catch in the first game of the 1954 World Series against the Cleveland Indians.

This pocket piece commemorates his 600<sup>th</sup> home run and features his number (24) on a baseball. As Mays finished the 1969 season with exactly 600 runs, it probably dates from 1970.

## Cliff House Orchestrian token *Michael Wehner*



The Cliff House has been a San Francisco attraction overlooking the Pacific Ocean since 1863. The first building, sold to Adolph Sutro in 1881, burned to the ground on Christmas Day 1894. In 1896, Sutro rebuilt the Cliff House in a grandiose French Chateau style. This structure, pictured on the token above, survived the 1906 earthquake only to burn down again the following year. The current building, rebuilt by Sutro's daughter, Emma in 1909 continues the tradition. Since 1977, the Cliff House has been a property of the National Park Service and today is part of the Golden Gate National Recreation Area.

The token exhibits unusual detail in the rendering of the Cliff House despite its diminutive size. Upon magnification, one can even see a couple strolling in front and a horse and carriage approaching on the road. This token was used to play a tune in an orchestrian, a type of player piano containing additional instruments. These instruments, driven by a bellows system, could be quite complex, housing horns, stringed instruments, accordions, drums and all other sorts of music producing devices. Orchestrians, including the one that this token was likely used in, can be seen and played today at the Musee Mechanique, located at the Cliff House. The Musee is a wonderful place, full of amusement machines from a bygone era. Children of all ages can enjoy antique baseball and golf games or test their skill and strength against a mechanical opponent. Regrettably, the Musee Mechanique is not included in the Park Service's plan to renovate the Cliff House. Unless other housing for the Musee can be found, another San Francisco treasure will be lost.

## California Safety Society Award Medal *Michael Wehner*



The US Bureau of Mines sponsored a popular exhibit at the 1915 Panama Pacific International Exhibition to accident prevention, first aid and search and rescue techniques. The individuals in charge of the exhibit, along with several insurance inspectors, got together for a meeting at the San Francisco Hauf Brau Restaurant. Although delayed by the First World War, this meeting eventually led to the organization of the "California Safety Society" in 1921. In 1935, this Society became the San Francisco chapter of the American Society of Safety Engineers, the world's oldest and largest organization of safety professionals.

An annual first aid contest was one of the ways that the California Safety Society promoted its craft. This gilt medal, awarded at the eighth annual contest in 1930, features a man carrying an injured man on a stretcher, superimposed over a large cross. The fine print on the reverse indicates that it was locally made by the Whitehead and Hoag Company in San Francisco.

## Obsolete Bank of America notes *George Proctor*



*One dollar note, Bank of America, New York City (photo by G. Proctor)*

Haxby's Standard Catalog of United States Obsolete Bank Notes, 1782-1866 lists eight institutions named Bank of America. They are located in DC, IL, IN, LA, NJ, NY, RI, and TN. The following is a list of the organizations named Bank of America that issued the so-called "obsolete" banknotes. The list is based on information gleaned from Haxby's Standard Catalog of United States Obsolete Bank Notes, 1782-1866 (Haxby) and supplemented by the excellent single state books published by the Society of Paper Money Collectors (SPMC).

### **Georgetown, DC**

Haxby: DC-50 1852-ca.55 Fraudulent, possibly non-existent bank.

Imprint: Rawdon, Wright, Hatch & Edson

### **Chicago, IL**

Haxby: IL-130, 1852-57 Fate: closed

Imprint: Toppan, Carpenter, Casilear & Co.

### **Mt. Carmel, IL**

Haxby: IL-545, 1859-62 Fate: closed

Imprint: American Banknote Company; Toppan, Carpenter & Co.

### **Morocco, IN**

Haxby: IN-425 1854-55 Fate: failed

SPMC: IN 530

Imprint: Baldwin, Adams & Co. New York

### **New Orleans, LA**

Haxby: LA-5, 1857-ca.62, Fate: closed

Imprints: Rawdon, Wright, Hatch & Edson; American Banknote Company

**Cape May Court House, NJ**

Haxby: NJ-80, 1851-53 Fate: closed

Imprints: Non-Genuine, M&T, Rawdon, Wright, Hatch & Edson, Danforth, Underwood & Co., New York; Underwood, Bald, Spencer & Hufty

**Jersey City, NJ**

Haxby: NJ-225, 1862-63, Fate: closed/failed

Imprint: National Bank Note Company

**Buffalo, NY**

Haxby: NY-350, 1839-41, Fate: failed.

Imprints: HP&C; Rawdon, Wright & Hatch

**New York City, NY**

Haxby: NY-1435, 1812-1928, Fate: Unknown

Imprints: Leney & Rollinson; Maverick, Murray, Draper, Fairman; Danforth, Underwood & Co., New York; American Banknote Company; Rawdon, Wright, Hatch & Edson; Ormsby

**Providence, RI**

Haxby: RI-235, 1851-90 absorbed by Bank of America Loan & Trust Co.

Known genuine notes are imprinted: National Bank Note Co. New York; Toppan, Carpenter, Casilear & Co., New York & Phila.

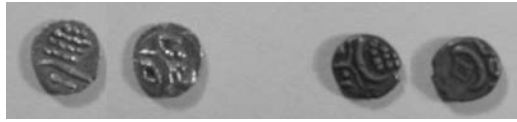
**Clarksville, TN (also Brownsville, Dresden, Rogersville)**

Haxby: TN-15, 1856-58

Imprints: Baldwin, Bald & Cousland, New York; Bald, Cousland & Co., Philadelphia



## How in the world did they count them? *Larry Reppeteau*



Silver chuckram and gold fanam of Southern India

On making the rounds of a bourse room floor you may have seen in a dealer's case some very small gold and silver coins from India. And when I say small, I do mean small, measuring less than seven tenths of a centimeter in diameter. They are from Southern India and particularly the area know as Travencore, where the silver pieces were called chuckrams and the gold were call fanams.

Now you may wonder "How in the world did they go about counting large amounts of such minute coins?" It was done by the use of what was called a chuckram board. A wooden board on which were a designated number of small cavities in its surface. Each hole being the exact size and depth of one fanam or chuckram. It was then only a matter of tossing a handful of coins on to the board and shaking it from side to side until each hole was filled. Any surplus of coins were then swept off the board. In this manner, traders and bankers could count hundreds of these tiny coins on a very short time

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